

JAN 5 - 1946

# JUNIOR ARTS & ACTIVITIES

CLASSROOM ACTIVITIES FOR THE ELEMENTARY TEACHER



VOLUME 20 • NUMBER 4

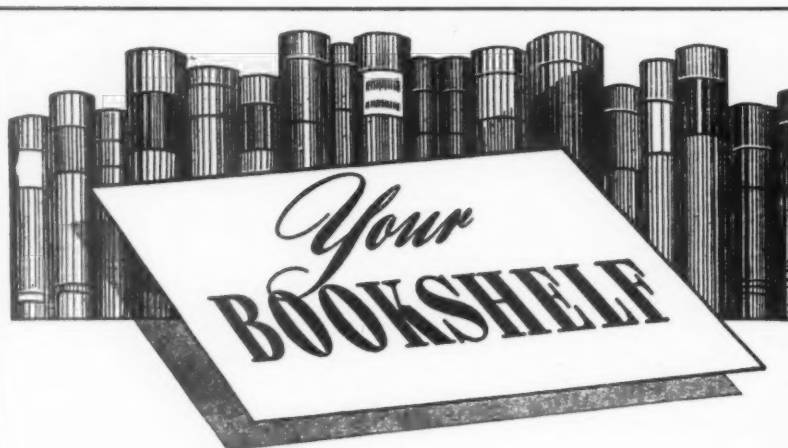
DECEMBER

1946

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FEUDAL TIMES — See Page 7

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### Junior ARTS & ACTIVITIES

4618 N. CLARK ST.

CHICAGO 40, ILL.

## SOURCE NOTES

When we were planning *Junior Arts and Activities* for this present year we gave a good deal of thought to devising some means whereby we might learn exactly the subjects and types of material which you need for your individual classes. We hit upon the idea of allotting a space in the "Grab Bag" ad (see page 48) for you to tell us your preferences. Response has been more than the usual "gratifying." You have been specific and most helpful.

The results of this poll are twofold: (1) we are able to plan the articles and projects presented in *Junior Arts and Activities* with a clearer view to meeting your needs, and (2) we can tell you just where to get specific types of materials.

That brings us to the point of this discussion. Let's talk about where to obtain some of the things you say that you need in your work. A quick glance through the tabulation of your needs reveals that material on the following subjects is most in demand: reading, art, handcraft, elementary social studies, health, elementary science, plays, and geography. Where to obtain help in these subjects is the next question.

The wide variety of specific requests for geography helps indicate that teachers want general and localized geography materials. Consider "Picto-Facts," published by the Aereo Research Division of Montreal. This help is based on the game principle by which children learn not only where the various countries of the world are located but the important features of each country: population, economic factors, products, rivers, cities, and so on through the familiar list. However, since it is all a game, learning facts is fun and the learned material "sticks." The games have many forms so that children from eight years on can play according to their mental development and interests. Incidentally, all the procedures have been tested in a wide variety of situations and with large numbers of children of all ages. If games are impracticable in your classroom, you may find that the "Picto-Facts" Chart will supply you with the necessary information. It has the same basis as the games but is mounted for posting on bulletin boards or for attaching to any convenient spot in the classroom. The chart is 34x25 inches, large enough for easy inspection. (Continued on page 42)

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# THE LETTER BOX

This department is calculated to add to Junior Arts and Activities' usefulness to you. Each month we shall answer as many of your questions as possible in these columns. In addition, each question received will be answered by a personal letter.

To give you the benefit of the knowledge and opinions of more than one individual, we have planned that your questions will be answered by different individuals on our staff, including the editor of Junior Arts and Activities.

Address all questions to the Editor, Junior Arts and Activities, 4616 North Clark Street, Chicago 40, Illinois.

Dear Editor:

Will you please send me the name of the publisher of *Arts and Crafts* by Marguerite Ickis and the price of this book. I should appreciate any other suggestions that you might be able to make about general and not too difficult arts and crafts books to be used in a small rural school.

Also, can you give me any suggestions of books for correlating activities? I am looking for units which can be used in grades five to eight working together.

—R.B., Iowa

A. S. Barnes and Company, 67 West 44th Street, New York 18, is the publisher of the book *Arts and Crafts*, and its price is \$2.50. I think you might also find the *Bruhn Simplified Art Instruction* by Florence Bruhn (Midwest Press and Supply Company, Sioux Falls, South Dakota, \$1.35) an excellent volume for use in a rural school.

Regarding suggestions and correlations for units for grades five to eight working together, I think the following might be helpful: In your state course of study (social studies) the topics for these grades are outlined. Master units for these subjects can be worked out wherein the younger children investigate the immediate situations in each country, the climate, kinds of people, products, etc.; the older children can learn about the historical and political aspects; and all children can identify the country, learn about some of its famous citizens, etc.

Here are some books which may help you in planning a program to fit your needs:

Weber, Julia: *My Country School*

*Diary* (New York: Harper and Brothers, 1946, \$3.00)

Ritter, E. L.: *Methods of Teaching in Town and Rural School* (New York: The Dryden Press, 1942, \$2.60)

Bowen, G.: *Living and Learning in a Rural School* (New York: Macmillan Co., 1944, \$3.00)

Dear Editor:

I am to conduct a unit on "Sky-ways" (The Air Age) for fourth and fifth graders. I should like very much to display illustrative and informational material for teachers and pupils of these grades.

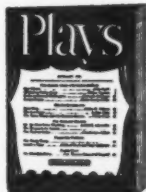
Do you know of any addresses of companies which offer such material? I shall appreciate any suggestions that you make.

—S.M., Wisconsin

This is a list of airlines which publish free material on the subject of air travel, air transportation, etc. Some of them have prepared units on aviation and airways. I suggest that you write to them and inquire about what they can send you.

(Continued on page 2)

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Boston 16, Mass.

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It even has an economic value, since every stamp automatically increases with age, whether mint or cancelled, and some very small values become worth many times their original cost, yet there are literally hundreds of stamps which may be obtained for less than a nickel.

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## LETTERS

(Continued from page 1)

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American Airlines, Inc., 100 East 42 Street, New York 17.

Braniff Airways, Inc., Love Field, Dallas, Texas

Chicago and Southern Air Lines, Inc., General Offices, Municipal Airport, Memphis 2, Tennessee

Colonial Airlines, Inc., 630 Fifth Avenue, New York

Delta Air Lines, Public Relations Department, Municipal Airport, Atlanta, Georgia

Eastern Air Lines, Eastern Air Lines Building, 10 Rockefeller Plaza, New York

Pan American Airways System, Public Relations Department, Chrysler Building, New York

United Air Lines, Inc., Department of School and College Service, Palmer House, Room 305, Chicago 3

Civil Aeronautics Administration, Aviation Education Service, Ref. A-6, Washington 25, D. C.

Dear Editor:

It is my task to help equip and decorate some new elementary schools. Do you know of any materials which might be of help?

—E.J., Florida

I suggest that you write: Denoyer-Geppert Company, 5235-59 Ravenswood Avenue, Chicago, for information about their *Muro-Graphs* by Milo Winter. They are excellent and I am sure would be of use to you.

In the H. W. Wilson Company *Standard Catalogue For High School Libraries*, immediately preceding the section on art books, you will find a list of poster materials which should prove useful.

Also, I suggest that you write to the various school supply houses for further information about what they have to offer in this line.

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# USING PROJECT MATERIAL IN THIS ISSUE

The very excellent "Designs and Costumes of the Middle Ages," pages 10 and 11, provide unusual subject matter for greeting cards for Christmas. Older children might combine these designs with the method described on page 32 for making mock block prints.

A great many methods may be used to decorate the castle outlined on page 12. If the pupils keep in mind that rough-hewn blocks of stones were used and that these had fairly even sides they may be able to suggest their own methods. For example, the castle walls might be painted grey and the outlines of the stones marked with darker gray lines. The lines should be kept thin, however.

Miss Altmann's "Stained-Glass Windows," pages 14 and 15, have actually been made by children in the primary grades. If your class of older children is studying feudal times (see pages 7 and 8) some children may suggest making windows. We suggest the method given here with a change in subject matter: Joan of Arc (page 9) perhaps, or some of the knights and ladies of the feudal period.

The four little gift ideas shown on page 18 have many adaptations. For example, sets of "Designs For Stencils" might be made at any time of year and for any purpose. Perhaps some member of the class has made a particularly fitting design for a notebook cover or for a book plate, one which the class has voted the best; that design might be transferred onto cardboard stencils for use by all the pupils or for some purpose where uniformity of design and ease of reproduction are essentials.

The "Christmas Gift" on page 19 is, of course, suitable for mother or aunt or grandmother but let us say that the class wishes to decorate the room. Mats such as those suggested might be made for placing under potted plants. An additional suggestion for a Christmas gift: use cord of lighter weight to make pot holders instead of mats.

Shadow boxes such as those shown on page 20 are always popular and can

be used during various studies throughout the year. If the children look through old magazines (and Christmas cards) they may find suitable figures for boxes portraying farm life, life in cold and hot lands, various nature activities, and the like.

In addition to making decorated boxes and plaques as suggested in the "Tooled Metal Paper Work," page 24, children might paste the tooled designs on heavy paper and frame them for pictures. In this case it might add a bit more interest to the pictures if there were bits of color placed on them in harmony with the designs.

The "Holiday Decorations," page 28, should be changed and adapted to meet individual classroom situations. Some of the decorations might be taken home by the children for use on their own trees. The freest possible rein in their creations should be given to the children.

If your pupils make the Christmas baskets described on page 35, you might suggest to them that they place a bit of cotton batting into each basket and sprinkle it with artificial snow. This, when reflected by the lights of the Christmas tree, produces a very charming effect.

Even if your children cannot find long pine needles from which to make the whisk brooms (page 35) they may be able to collect enough clean broom straws from old brooms to carry out this project. Another idea is to make small mops such as those used to clean kitchen sinks and bathtubs from small lengths of thick wrapping cord, the kind that is fluffy and white. These may be tied around a short length of broomstick or a large dowel.

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# JUNIOR ARTS & ACTIVITIES

THE NATIONAL MAGAZINE  
FOR THE ELEMENTARY  
TEACHER OF TODAY

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December, 1946

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# From the Editor's Desk...



While we are in the middle of holiday preparations in our classrooms, we are filled with eagerness transmitted from our pupils. There is not, we believe, an elementary teacher alive who does not capture her pupils' enthusiasm for the observance of the Christmas season. We like to think the same thing is true of the pupils' parents. The Christmas celebration cannot take place wholly in the school. The schoolroom does not provide that breathtaking moment on Christmas morning when the children wake up to the smell of pine and Christmas sweets and the dinner roasting in the oven. The schoolroom can give the children the *spirit* of Christmas, how-

ever; but the true spirit of Christmas falls short of complete fulfillment if it is confined within the school. Children want to carry over their classroom experiences into their everyday life at home in the same way that educators endeavor to bring life experiences into the classroom. There can be nothing more disappointing to the child than a holiday celebration carefreely begun in the classroom but falling flat at home.

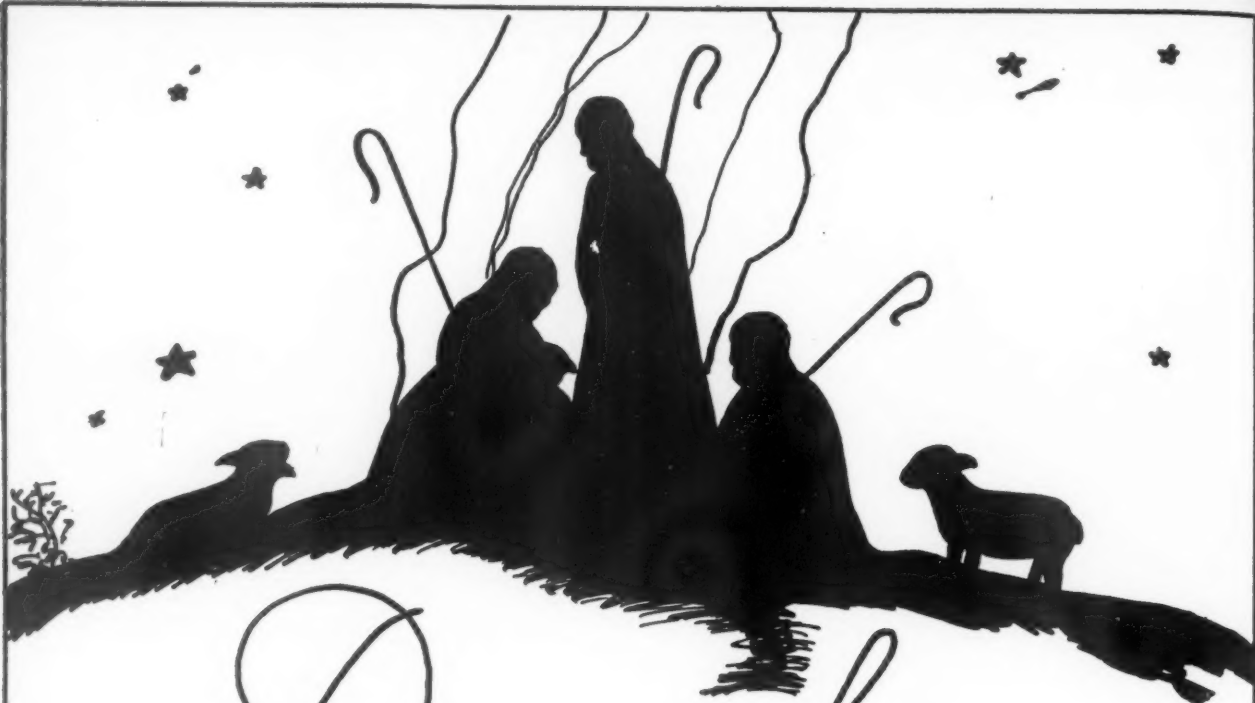
If this situation exists in a number of homes of our children there is something drastically wrong. Economic conditions prevent celebrations; illness necessitates curtailment; or there may be a lack of interest on the part of parents. We feel that this latter may very well be the prevailing factor in many modern homes. If so, what can be done about it?

First of all, there should be some way by which we teachers can stimulate interest in any pseudo-sophisticated parents of our children. Asking for their help in planning Christmas programs is one way (a much better way, incidentally, than merely asking them to come to our program). Individual situations may suggest others.

Most of all, however, we must inculcate the notion in our pupils that fathers and mothers can do most to make Christmas a really happy time within their family group. If children prepare (in the classroom) surprises for their brothers, sisters, parents; if they make decorations (for their own rooms at home if parents think the children's efforts too crude for the living room); if they are introduced to the great body of Christmas literature and music so that they will carry over this interest at home, a start will have been made. Our own mother's expression for her part in the Christmas celebration was "to make Christmas" for her children. Christmas is a co-operative affair therefore it is one in which the interest and enthusiasm of parents is indispensable.

And if we teachers help children to promote this Christmas spirit in their homes we will have a truly Merry Christmas!

—Editor



# December

| SUN  | MON   | TUE | WED  | THU  | FRI                        | SAT   |
|--|---|-----|--|--|----------------------------|---|
| 1  | MONROE<br>DOCTRINE<br>1823  | 3   | 4  | <br>MARTIN VAN BUREN<br>1822 | 6                          | <br>PEARL<br>HARBOR                                    |
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## A UNIT FOR INTERMEDIATE AND UPPER GRADES

By ANN OBERHAUSER

### OBJECTIVES

1. To learn about life in an age removed from our own. To learn how the problems of providing life necessities were met. (This is a bridge conception in making use of previous unit experiences.)
2. To stimulate interest in the development of governmental forms. (This will be done in a very elementary way if the unit is carried out in the fourth grade but more emphasis can be placed on it in the upper grades.)
3. To continue trends toward co-operative and democratic living.
4. To encourage individual development.
5. To provide opportunities for integrations of all subjects in a purposeful manner.
6. To encourage an appreciation of the cultural contributions of a remote age.

### APPROACH

Most courses of study provide for a consideration of medieval times. Before embarking on this unit, go over the social-studies units previously completed. What subject matter or interest outcomes can be used to stimulate a desire to study feudal days? For example, if the children have learned about ancient Greece and Rome, they may have shown particular interest in the architecture of these periods. Make bulletin-board displays adding medieval architecture. Discuss this during class. This will give you an idea of one possible approach. Of course, there are many others.

### BEGINNING THE UNIT—

#### Preliminary Activities

1. Make collections of pictures showing life in feudal times, knights in armor, storybook characters, and the like.
2. Find books, consult bibliographies, catalogues of libraries, librarians, etc.
3. Discuss the material.
4. Examine the collections and make provisional classifications.

5. Make lists of things to be learned.
6. Consult the text, if any, to see whether any significant points have been overlooked by the class. If so, judge whether they should be introduced at this point or presented later in the unit. Consult the subject-matter presentation below.

#### 7. Divide into groups and committees for

- a. Research into subject-matter areas
  - b. Construction and other activities
8. Begin thinking about culminating activities but make no final decision at this point. The culminating activities should grow out of the unit itself—from those things in which the class is most interested.

In addition to dividing the class into groups for research into subject-matter areas, separate the children into groups according to the activities in which they wish to engage. It may be that the research and activity committees will be the same. For example: the one constructing the castle may also learn how people were housed. But this may not be desirable in that children will be well informed about some phase of the unit but deficient in another. This may be compensated for by having children give oral reports during which time the entire class makes notes. Another plan is to have the children on two committees; one concerned with subject matter, the other with some activity. Thus the committee compiling the classroom notebook or account of the unit might do research on, let us say, festivals and holidays. The principal point is that there are two main divisions to the unit, integrated to be sure but deserving of special, separate consideration. All children need thorough experiences in both divisions to get the most out of the unit.

### POSSIBLE ACTIVITIES

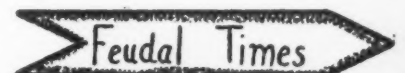
1. Building a castle. Several committees may work on this item because it is a more-or-less complex undertaking. All the complementary committees might

work on the basic plan, the size, location, etc. Then one sub-committee might do the basic construction; another, the decoration; another, the erection of the castle; another, the peopling of it.

2. Making costume dolls or posters.
3. A classroom notebook to record the unit.
4. Collecting songs and music of the period as well as finding pictures showing troubadours, minstrels, and minnesingers of the middle ages.
5. Finding out and possibly reproducing some of the arts and handicrafts of the period such as tapestries and stained glass.
6. Collecting reproductions of art masterpieces and learning something about them.
7. Making illuminations for the classroom notebook.
8. Collecting books that have a medieval theme, reading, and reporting on them.
9. Dramatizing some episode that interests the group.
10. Learning about some of the medieval literary masterpieces such as the stories of King Arthur, the Song of Roland, the Canterbury Tales, etc.

### SUBJECT-MATTER PRESENTATION

The children, having learned how the Indians, American pioneers, people in hot lands, and so on, lived, will be most anxious to find out how the people lived in feudal times. This makes a fine beginning. The castle is the focal point of life but it is not all nor did all people live in castles. A blackboard map might be drawn on which is shown the castle, the fields, the homes of the serfs, the town with its walls, the church, the monastery, etc. The children should learn the relationship of each to the other. What were the people in the



castle called and why? (The "why" is a good introduction for older children to the subject of word derivation and political and social duties.) What did they do for the people in the surrounding country? What did the serfs do? What were the duties of the people in the towns?

Now, having located the community under study, the next thing to do is to discover how they lived. What did they wear? What did they eat? How were their homes built? How did they dress? How did they travel? What types of businesses did they have? What was the education of the children? Was there any difference in education between boys and girls, between people in the castles and those in the towns and the serfs? What were their forms of recreation? In discussing these points, care should be taken to consider each of these points in relation to each of the groups that made up feudal society.

After learning about the types of people which made up feudal society and how they lived and worked, the next point is to discover why this situation developed. In the children's previous experiences with people in other times and places the "why" has been observed on the basis of physical environment. In the present case, that cannot be the complete answer obviously for from this system, which was general in Europe during the middle ages has developed several ways of life in which physical environment plays a differentiating part. Therefore, why the feudal system?

Go into the matter of the state of Europe when the feudal times began. If the children have learned about ancient Rome, tell them that this stable form of government had been overcome by the barbarians, that people needed a special kind of protection, that the system gave the common people the protection they needed in exchange for some of their liberties. However, it should be pointed out that all liberties were not surrendered, that the nobles and the lord of the manor had duties chief of which, in addition to physical protection, was to see to it that justice was administered to all people.

With older children who are interested in the development of forms of government it is possible to begin with a consideration of the situation (that of the breakdown of the Roman empire and the slow process of civilization of the barbarians) and then show how the people coped with it. This is, of course, a more logical procedure but one adapted only for older children capable

of understanding such concepts.

The cultural aspects of life in feudal times—knighthood, the church, arts and crafts, minstrelsy, music, and the like should be included. Each one of these was an integral part of the lives of all the people. If all were not knights and ladies, all were affected by the activities of these members of society.

In discussing trade and life in the towns, some town might be selected to use as an illustration; perhaps Florence or London. The guilds were important and should be discussed.

Finally, girls especially will be interested in the position of women in feudal times—particularly the ladies of the castles and manors. Their work and social positions are important as well as their influence on the male members of their families. They were not without great influence both in domestic matters and in political affairs. While younger children will be most impressed by the oaths of the knights as they pertained to women, older children should learn about some of the women whose influence in political affairs was very great.

(It should be noted that we have not attempted to give a detailed outline of the subject-matter content of the unit; that is available in many texts and courses of study. Rather we have tried to outline the general feeling which should pervade the unit.)

## CORRELATIONS

**LANGUAGE:** Both written and oral language will be important in the unit. Stories should be read and written. The same is true of poetry. Dramatizations should be made. Older children might be introduced somewhat to the changes which have occurred in the English language itself by viewing and having read to them small selections from the *Canterbury Tales* in the original and in modern English.

**ARITHMETIC:** Devices for telling time and making computations in the middle ages might be introduced. Measuring will be necessary in making the castles. Roman numbers will be introduced when learning about the kings and queens. Problems in percentages, decimals, or any other current arithmetic concept can be based on the activities of the unit.

**SOCIAL STUDIES:** Here the children can draw comparisons between our way of life and that of feudal times. They can learn how man makes use of his environment under all circumstances.

**HEALTH AND SAFETY:** If there is time, the class might investigate methods of treating disease during feudal

times. What plagues and epidemics were common in those days? What steps were taken to alleviate them? Was there always enough food? How were warfare and health associated in the minds of all the people—not merely the warriors?

**SCIENCE:** What scientific instruments were common during the middle ages? What was the basic concept of the universe? What sciences flourished during this time?

**MUSIC:** Who were the musicians of the middle ages? Was music confined merely to those who lived in the castles and manors? What musical instruments were used? Learn some of the old songs of the period. Was music the only form of entertainment?

**ART:** In addition to the art activities as listed at the beginning of this article, the children should become acquainted with the fact that art was a very important part of the lives of all the people. Most of the art products were things that were used. They were made beautiful because people loved beauty. Clothes, battle flags, tapestries for the stone walls of the castles, cups and goblets, windows and churches all were things of beauty. Learn how the artisans developed their skills and how remnants of the system prevail to this day.

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 (Note: Lack of space prevents us from giving a more extensive bibliography. This will be supplied upon request.)

# Jeanne d'Arc



Joan of Arc was a French girl who was born in the village of Domremy on January 6, 1412. Joan's parents were farm people. Just as the other little girls, Joan helped her parents and learned the duties of housekeeping. However, when she was 13 she began to hear "voices" and see "visions" from God. Then England invaded France and the voices told her that she must save France.

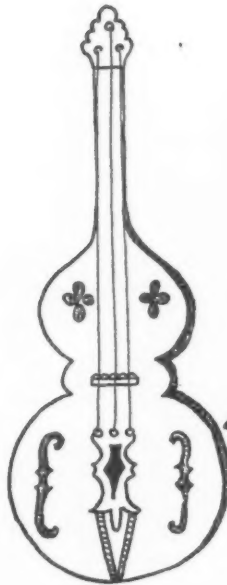
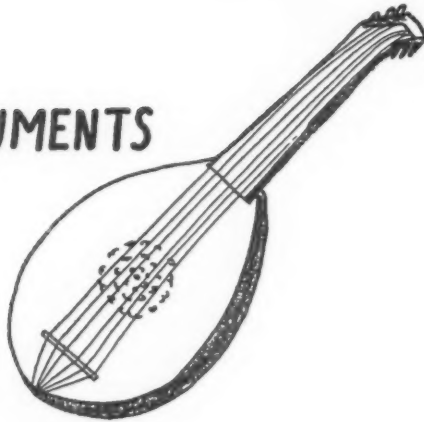
Finally Joan succeeded in seeing the king. He gave her troops and she led them to several victories. But she was captured and after a trial she was convicted as an heretic and burned at the stake on May 30, 1431. On June 14, 1456, the judgment of 1431 was annulled after further investigation of her case, and in 1920 the Catholic Church declared her a saint.





# DESIGNS AND COSTUMES

## MUSICAL INSTRUMENTS



The designs and costumes, musical instruments, and tools of the Middle Ages shown on these two pages can be used in a variety of ways. For instance, the musical instruments pictured at left may be utilized in the music classes. Compare them with our modern instruments.

The costumes may be used in pageants, plays, or programs. Also, the comparison of the dress of people then to later fashions is interesting.

The shields shown at the bottoms of these pages are only a few of the designs common at that time. Use them as notebook cover

## LADY OF HIGH RANK

## MINSTREL



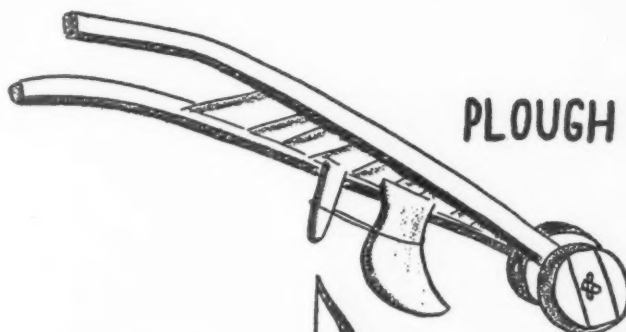
## ARMOR

## SHIELDS

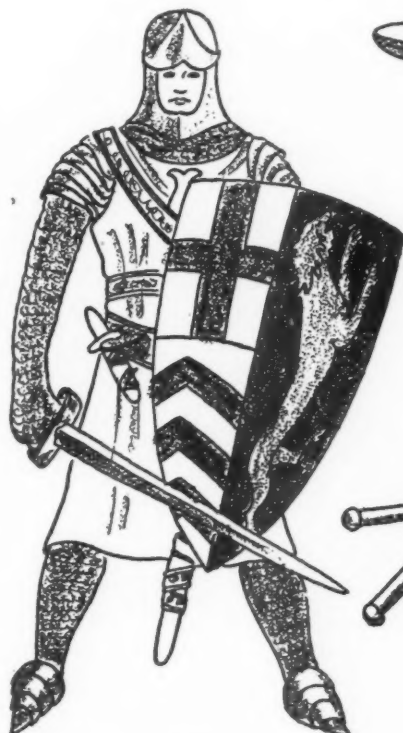
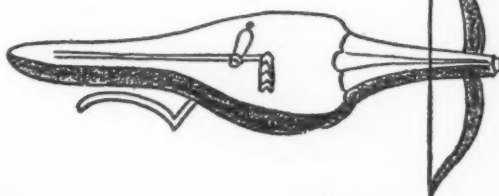
# OF THE MIDDLE AGES

designs, as borders, and blackboard designs. The class might like to make an actual shield (this can be made of cardboard) and decorate it as it would have been in the Middle Ages.

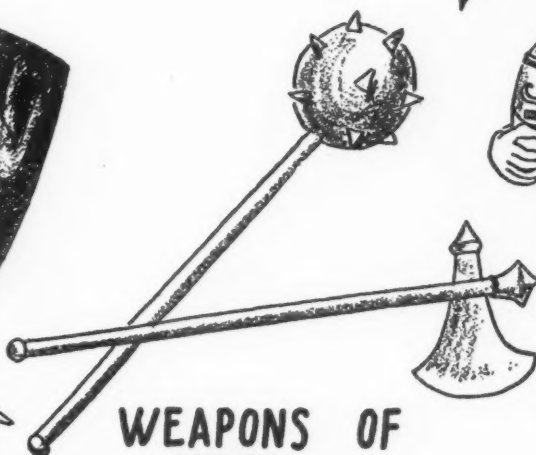
The tools which we have shown will help to illustrate the great strides which have been made in a relatively—taking into consideration the progress of civilization up to the Middle Ages—short period of time. They might also be used in a comparison study with a farm or agriculture unit. Also, study the armor of the knights and find out how it was made, how it was put on.



PLOUGH



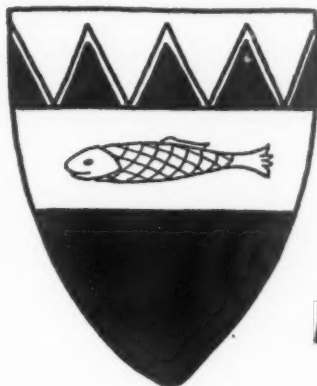
KNIGHT IN  
FULL ARMOR



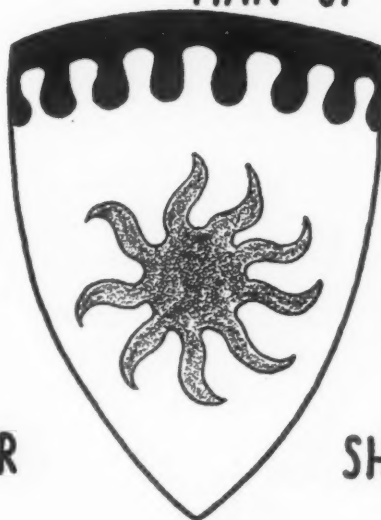
WEAPONS OF  
WAR



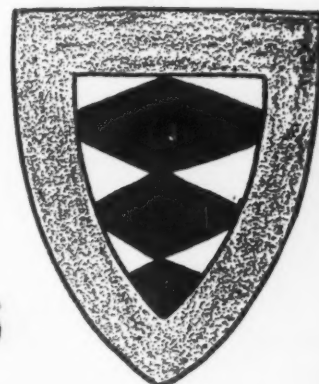
MAN OF RANK



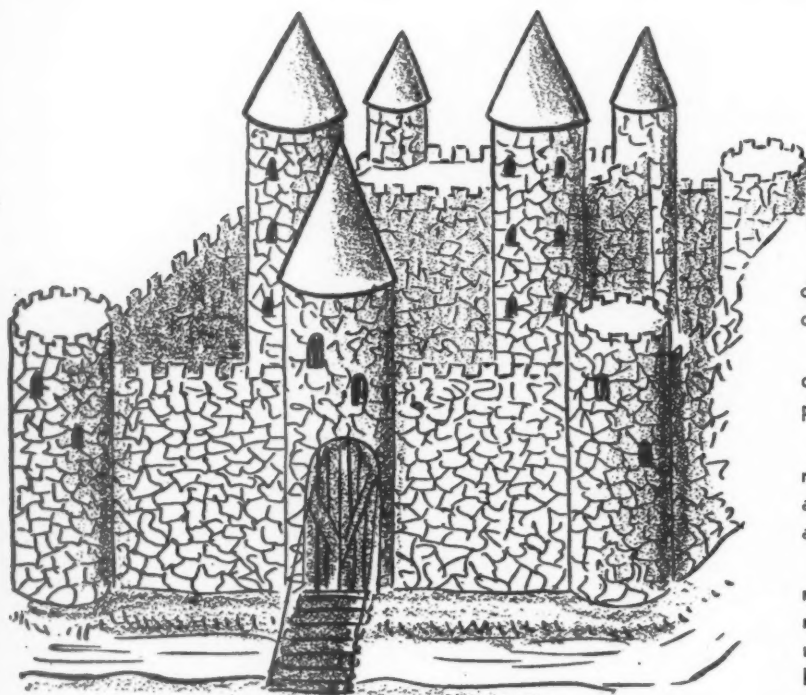
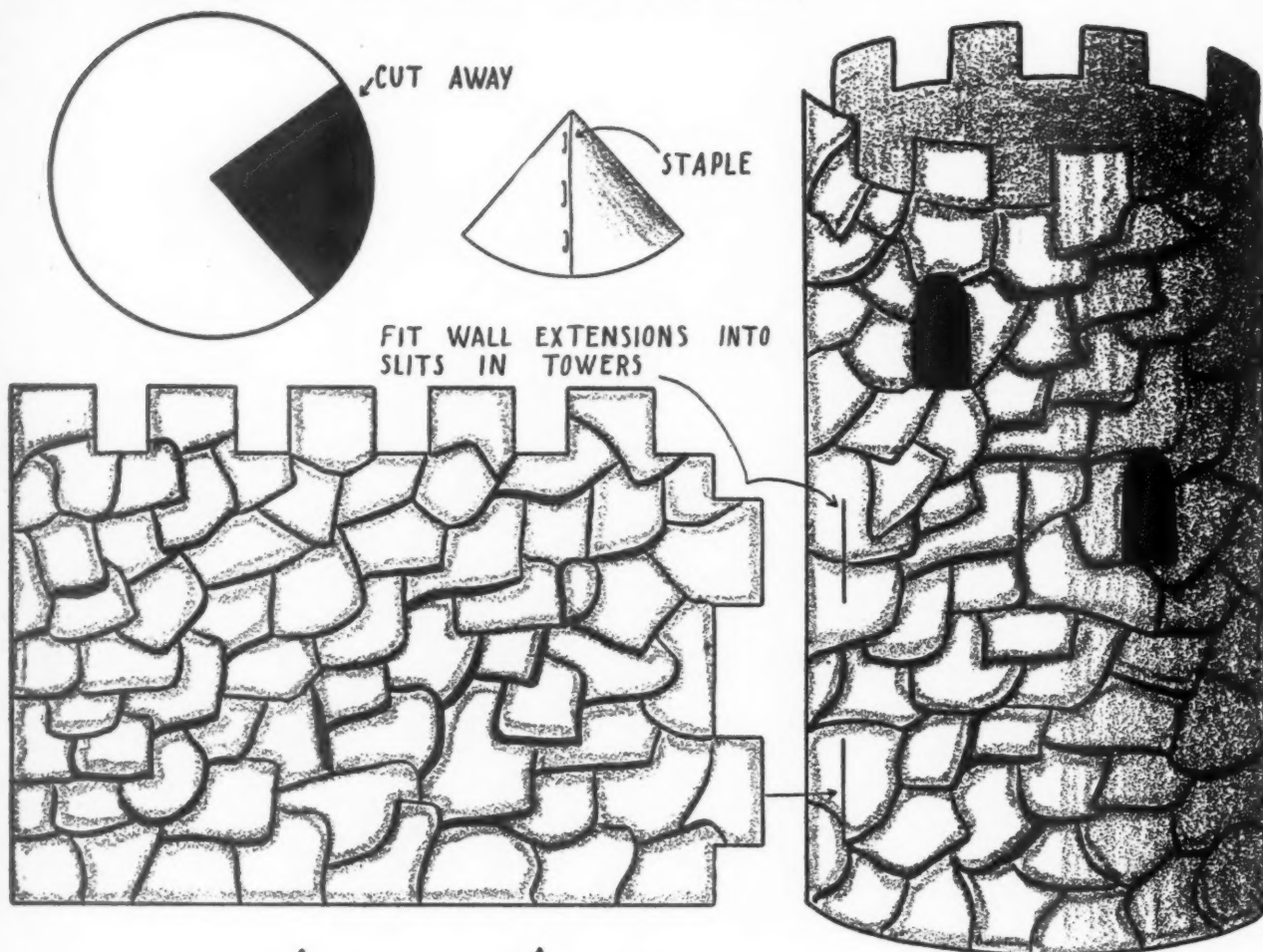
ARMOR



SHIELDS



# A CLASSROOM CASTLE



CASTLE ROOF

Medieval life will become more real to the children after the construction of a model Medieval castle.

The wall of the castle should be made of heavy cardboard. It can be decorated with crayon or paints to simulate stone.

The turret and towers may be made from any round cardboard container such as oatmeal boxes and the like. They should be cut out as illustrated and decorated in the same way as the wall.

If a more elaborate project is desired, the castle may be set up much like a sand table project and a moat constructed—an old mirror or glass may be used to simulate water. A model drawbridge may be made from the same material as was used for the walls. It should be crayoned or painted as wood.



# ACTIVITIES IN THE KINDERGARTEN

## ORANGES

By YVONNE ALTMANN  
KINDERGARTEN DIRECTOR  
OSHKOSH, WISCONSIN

*Miss Altmann's units throughout this year are concerned with social science studies.*

*Miss Altmann has carried out each of these units in her own kindergarten. However, teachers will undoubtedly choose to adapt certain points and ideas to fit individual situations, facilities, and talents. The general, broad application of this outline can be utilized as it is or adapted for older children. It should be noted that the principal motivating force in the outline is the excursion.*

### I. INTRODUCTION AND MOTIVATION

This unit was motivated by a movie. Let me tell you about it: There is an old saying that goes something like this—"If Mohammed can't go to the mountain, move the mountain to Mohammed." That is what was done in our case. It would have been better for the children actually to see the orange grove and packing house, but since this is impossible in our area, a movie was substituted. The film was called "Citrus on Parade."\* There was no charge for its use. The film tells the story from the picking of the oranges to the shipping of them all over the world.

Right after seeing this film, the children wanted to take a trip to the grocery store to see the oranges.

### II. OBJECTIVES

A. General (See master outline.)

B. Specific—to help each child:

1. To understand the film on oranges.
2. To want to visit the grocery store and see the oranges.
3. To find out any information he wanted to know about oranges.
4. To understand the need of thanking the manager for giving them oranges and showing and telling them about the fruit.
5. To understand the need for eating oranges.
6. To make a book on oranges or

\* Castle Films, 135 S. La Salle, Chicago; 16mm., sound or silent, in two reels.

to contribute to a class book about them.

### III. DEVELOPMENT

First of all we reviewed points which are to be considered when going on an excursion. (See unit on "Fire," *Junior Arts and Activities*, October, 1946.) Then we visited the store. The children asked the grocer a great many questions because they had a considerable background of knowledge about oranges after seeing the film.

After our visit we wrote a "thank you" note to the grocer. The entire class helped in the composition of the note.

As usual, the children wanted to make a book on oranges to add to their collection. This time they illustrated the book with water colors. It was the first time they had used the medium and it was an excellent opportunity because the film was so colorful that it stimulated the children to want to paint as brightly and prettily as the movie.

The unit on oranges led to associated and other creative activities:

1. Children made up poems about the fruit.
2. They listened to a story about oranges.
3. A party was in order after the grocer gave us each an orange to take back to school. I furnished an orange squeezer, paper cups, napkins, and knives. Much was gained from this party in the way of social considerations and also from the child's standpoint it was a great deal of fun and it further impressed upon them the unit and the things that they learned from the study and the visit to the grocer.

### IV. OUTCOMES

A. Skills — children became more adept at:

1. Thinking about and discussing oranges.
2. Speaking before the group.
3. Increasing their vocabularies —

pickers, packing house, waxed, graded, sizing, warehouse, and so on.

4. Arithmetical terms and ideas.

5. Handling water color as an art medium.

6. Organizing material and making a book on the unit.

B. Knowledge — children added to their fund of information about:

1. How oranges are grown, picked, sent to the packing house, and made ready to be delivered to the grocer.

2. The grocer who sells oranges.

3. The part that oranges and the grocery store play in the community.

C. Attitudes (See master outline.)

D. Appreciations — children were more keenly aware of the just valuation of:

1. An orderly and logical development of the unit.

2. The grocer.

3. The people who make it possible for oranges to be sold in stores—pickers, packing house workers, deliverers, and so on.

4. Their abilities and those of other children.

5. The book (or books) they made about the unit.

### V. INTEGRATIONS

A. School subjects (See master outline.)

B. Conversational ability improved through discussion of the unit.

C. Greater application was given to listening to discussions, reading material, and the movie about the unit.

D. Manuscript writing seemed very essential to them in order to make the book.

### VI. LED TO OTHER UNITS

A. Fruit

B. Grocery store

C. Modern transportation

### VII. BIBLIOGRAPHY

Jane Miller, "Sunshine Colors," *To Market We Go* (Boston: Houghton Mifflin Company)

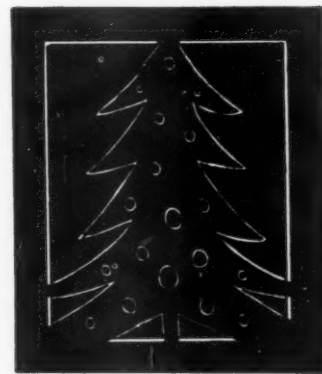
# STAINED-GLASS WINDOWS



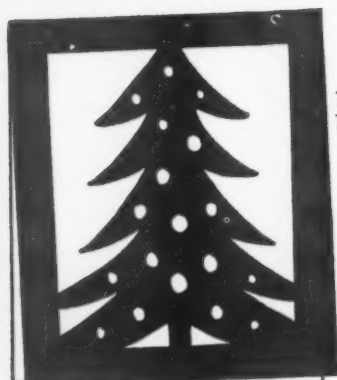
SKETCH  
PICTURE



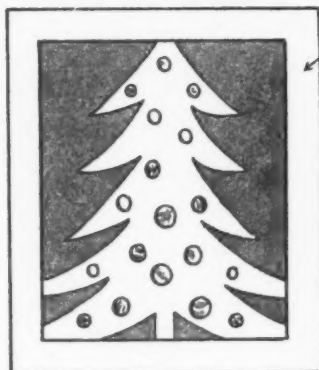
TRACE ON BLACK  
PAPER



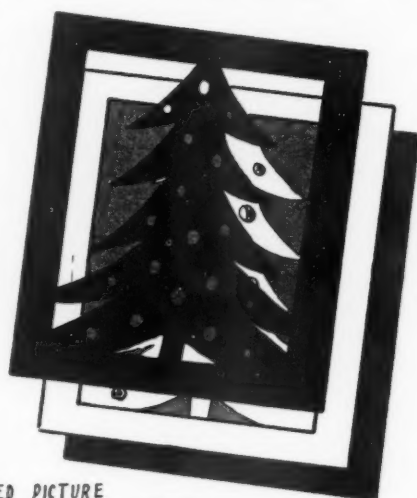
PAINT PICTURE



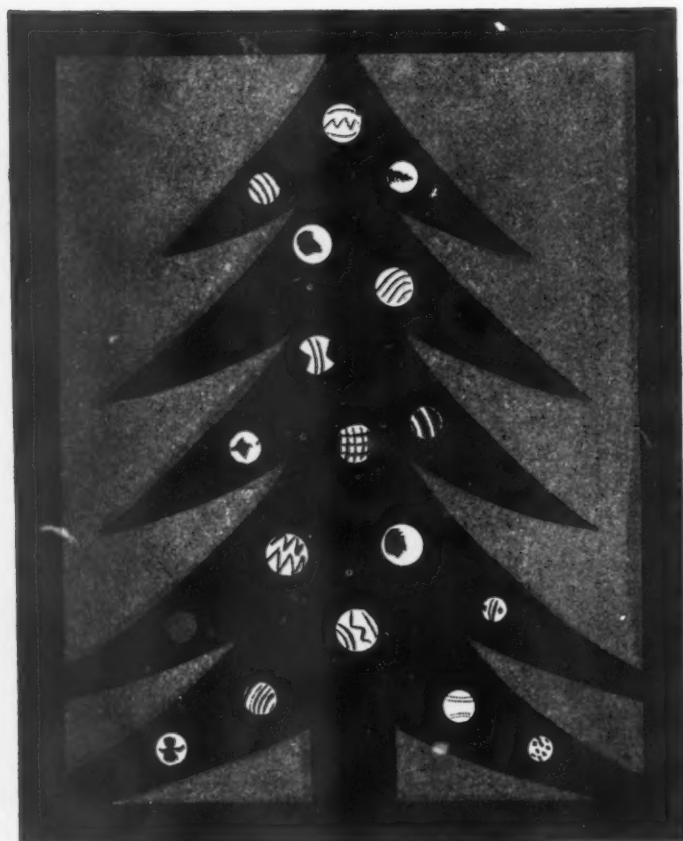
TRACE ON  
THIN PAPER



CUT OUT DESIGN



PASTE PAINTED PICTURE  
BETWEEN TWO BLACK CUTOUTS



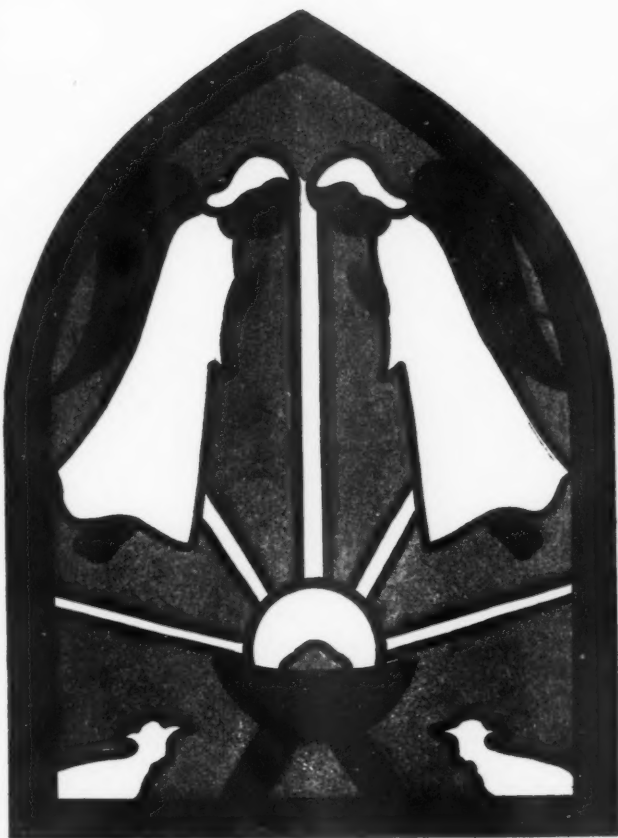
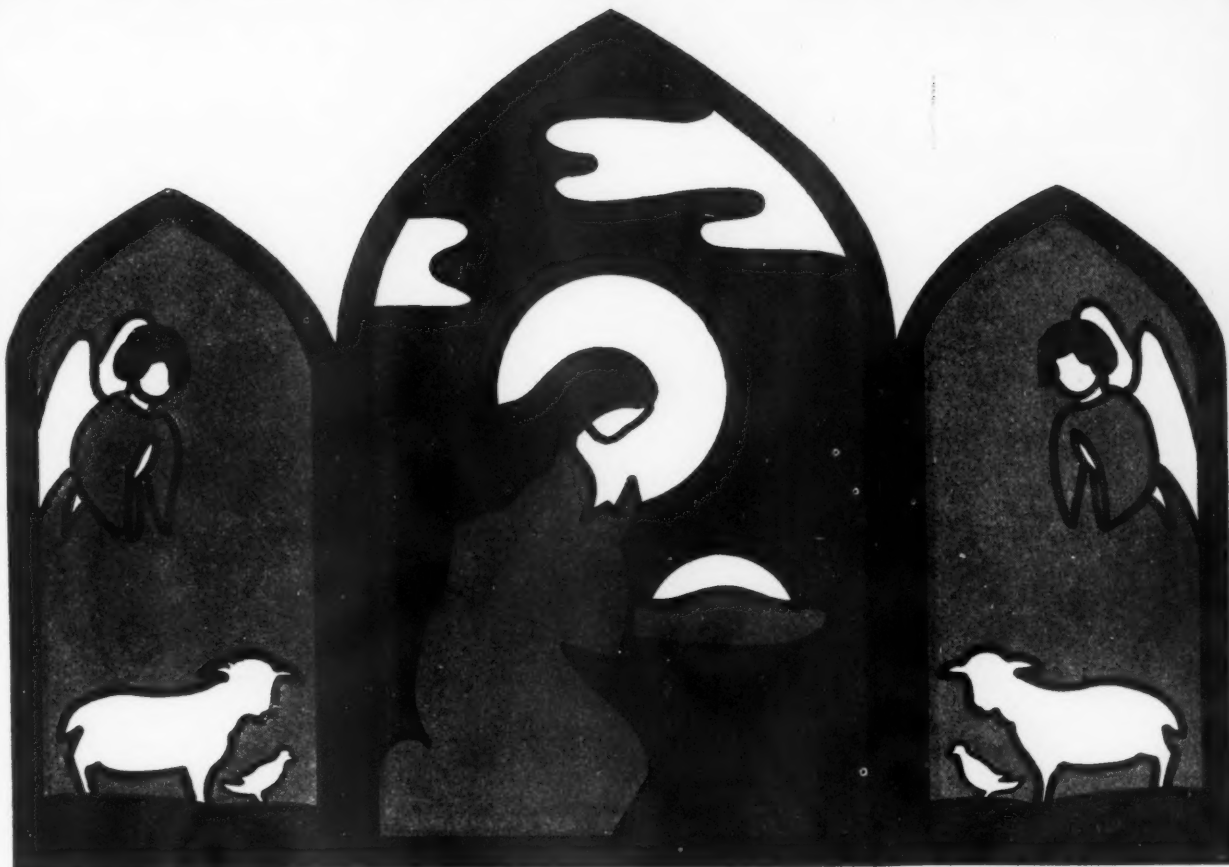
By YVONNE ALTMANN

In order to make these stained-glass window transparencies you will need the following materials: paints, black construction paper, thin paper, a pencil, and scissors.

First of all, draw the window decoration on a sheet of paper. Make it the size that you want the finished decoration to be. Trace the picture on two sheets of black construction paper. Cut out the part that you want to paint in or want the light to show through. Put thin paper between the two black sheets of paper and trace the picture. Remove the thin paper and paint the picture.

After it has dried, paste the picture in between the black sheets of paper. Put this Christmas transparency in the window. Some suggestions for Christmas window decorations are: bells and holly—make the bells yellow, the holly green and red, and the background blue; candles—make the candles red with yellow flame and a stand with a purple top and bottom all against a blue background; church and star—make the church red, yellow brown and green; the star yellow, and the sky blue against a background of white paper to simulate snow.

Such window transparencies might also be kept in mind for other seasonal observances such as Easter, spring, and so on.





# SCIENCE ACTIVITIES

## OUR EARTH

By **GEORGE C. McGINNIS**  
PRINCIPAL, THOUSAND OAKS SCHOOL  
BERKELEY, CALIFORNIA

Have you ever seen the beautiful redwood trees that grow on the Pacific coast in northern California and Oregon? Some of these magnificent trees were alive before the birth of Christ. This makes them nearly 2,000 years old. They seem to us almost as permanent as the ages. But actually, their life span is just a fleeting second when compared to the age of our earth.

Scientists have made many guesses about the age of the earth. Nearly 40 different methods have been used. Probably the most accurate is based on radioactive elements like radium and uranium. These elements break up or disintegrate to form lighter elements. The speed at which this happens is known, and man has not been able to start, stop, or change the speed of disintegration. By studying these rocks we have been able to estimate the age of our earth to be about 3,000 million years. Man has lived on the earth less than 6/100 or 1% of this time.

During its period of "growing up," the earth has passed through different ages just as you and I. For the first 400 million years after its "birth" the earth was probably a large ball of hot gases which were cooling very slowly. This is called the Cosmic age. During the next 600 million years the gases

were changing to liquids and solids. Finally, a crust appeared on the surface. This is the Azoic Period. For the next 800 million years, called the Archeozoic Age, simple forms of plant and animal life may have begun to appear. The Proterozoic Period came next and lasted for 650 million years. Life came into being as bacteria of different kinds and also as seaweed. Jellyfish and other animals without backbones (inverte-

der mud and silt. With time and pressure from the deposits above them, our large beds of coal were formed. Scientists have estimated that 400 years' time was needed to make a deposit one foot thick. When we know that some of our coal beds are 50 to 60 feet thick, can you find out how many years it took to form them?

The oil and natural gas which are such important parts of our life today were formed from living things that once inhabited the ocean. In the California oil wells the brines from the wells have a great deal of iodine. This means that seaweed formed a large part of the deposit since seaweed contains large amounts of iodine.

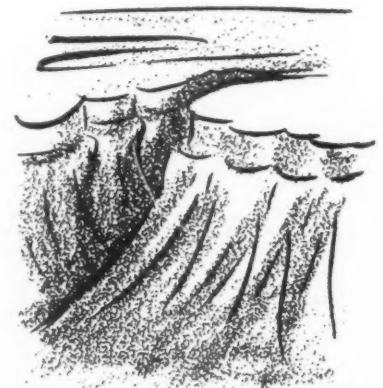
The fact that we are one of the leading nations of the world today is due to these plants and animals that lived hundreds of millions of years ago. It was they who gave us our rich deposits of coal and oil.

How often have you wished that you might dig a hole so deep that you would go right through the earth and come out in China? What interesting things we might see! Of course, every geologist would like to, but since this hole would have to be 4,000 miles deep just to



brates) lived in the water. For the next 350 million years during the Paleozoic Period many interesting forms of life developed. The first air-breathing animals, scorpions and land plants began life. Sharks appeared and the first of the lizards or reptiles lived in the great forests and swamps on the land. This is known as the age of reptiles when great dinosaurs roamed the forests and sharp-toothed birds flew through the air. The last age, the Cenozoic, lasted for 60 million years and extends up to the present time. It was during the last part of the period, the Pleistocene Age, that man first appeared.

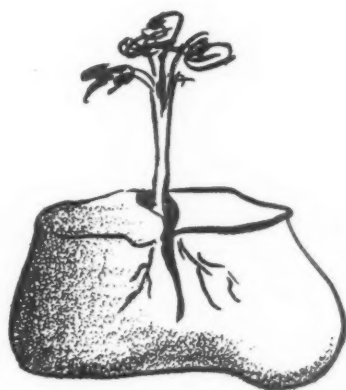
It was during the Paleozoic era that nearly all of our deposits of coal were formed. The great forests and swamps of that time died and were buried un-



reach the center of the earth, and for many other reasons, too, it is impossible. Scientists have used the seismograph (*sizemograf*), an instrument that records earthquakes, to help them determine what the center of the earth is like.

This is what they have found: There is an outer layer of soil and rock that goes down about 37 miles from the surface. Below this is a layer, about 950 miles thick, of compounds of iron, magnesium, and silicon. Then for a depth of 875 miles more there is a layer very much like the one above it, but richer in iron. The very center of the earth consists of a core of iron and nickel. This would account for the earth's magnetism that makes it possible for us to use the compass. Perhaps you have been told that the center of the earth is made up of molten rock. Geologists would say that this is not correct. The earth is solid all the way through. Even though the temperature of the rock is high enough to melt it the pressure of the miles of rock above keeps it solid.

In one of our earlier articles we read about how water in the forms of rain, snow, and ice in rivers, lakes, oceans, and even under the surface of the ground is constantly eroding the land. It is trying to cut down the hills and mountains and level them off to great plains. Some of the deposits formed by erosion are 25,000 to 30,000 feet thick. While water in its many forms has caused most of this erosion, there are other forces which are combining



to level off the surface of the earth.

Rocks are cracked and broken by water which seeps into the fine cracks and freezes. When water freezes, it exerts enormous pressures which will split open the toughest rocks. But heat alone will do this, too. Have you seen a thick piece of glass crack and break

when heated? Rocks are affected the same way by changes in temperature. A change from the heat of the noon sun to freezing at night will cause rocks to chip and crack. You can see this happening continually on the surface of great granite cliffs and boulders. Even the heat of forest fires will crack large rocks.



The wind is also a powerful agent of erosion. The wind itself will cause little erosion, but it picks up and carries sharp particles of sand and dirt that will cut easily into soft rock.

Even plants will force their roots into the crevices in rocks, breaking them apart as they grow. With all of these powerful forces operating to level off the surface of the earth why do we still have mountains and valleys? Geologists tell us that it is these very forces themselves that make our mountains and valleys.

It was thought at one time that the cooling off and consequent shrinking of the earth's crust caused our great mountains to form. This is not true. When great masses of rock and soil are carried by water and deposited in a valley or along the shore of an ocean, they exert a pressure of millions of tons on the rock beneath. The result is very much like pressing down on the surface of jello in a small bowl. The jello rises around the part that is pressed down. Rock is something like the jello, solid and yet able to move or flow very slowly. If you press it down in one place it will slowly rise in another.

As pressure builds up in one area, it will fall slowly and a neighboring area will rise. This may continue for hundreds of thousands of years until the strain becomes too great and suddenly the earth shakes. Then great, gaping holes open in the ground and as suddenly close again. The ground moves violently, frequently causing

great destruction and death. This is an earthquake. The line along which an earthquake occurs and the ground moves itself is a fault line. If you know how to recognize them you may see many fault lines as you hike through the mountains.

There is another type of earth movement even more spectacular and terrifying than the earthquake. It, too, helps to relieve the strain of pressure on the earth's surface. This is the volcano. Volcanoes occur when great masses of molten rock, resulting from the pressure above, force their way to the surface. Sometimes they come forth quietly to form great lava flows. At other times they explode with tremendous violence.

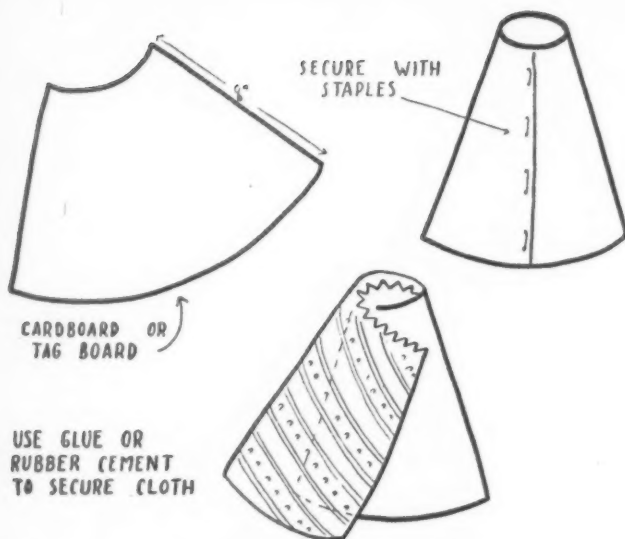
Rocks have been classified into four large groups: volcanic, igneous, sedimentary, and metamorphic. Volcanic rocks are formed from liquid, molten rock that has been forced to the surface of the earth. This type includes lava, obsidian (natural rock glass), volcanic ash, pumice, and volcanic fragments. The igneous rocks were formed from liquid rock that cooled slowly under the surface of the earth. These rocks are composed of crystals of different minerals. The larger crystals are formed in rock that cooled more slowly. Granite and basalt are included in this group.

Sedimentary rocks were formed by erosion. As the eroded rock is carried away it is deposited in large masses. This makes sedimentary deposits. Here we find limestone, sandstone, and shale.



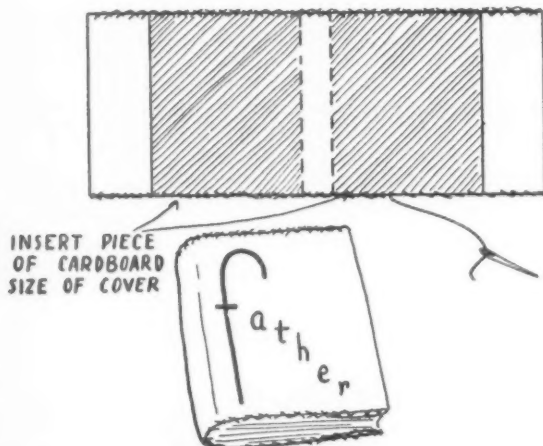
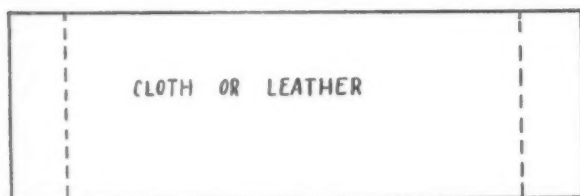
Sometimes these sedimentary rocks, and others too, are subjected to great pressure and high temperature. When this happens the rock crystallizes and forms metamorphic deposits. Metamorphic means "changed form."

This is such an interesting and broad field of study that it is impossible to cover it in one short article. Perhaps you will find time to read more about these topics. I hope you will for it will give you a chance to know a great deal more about the world in which you live.



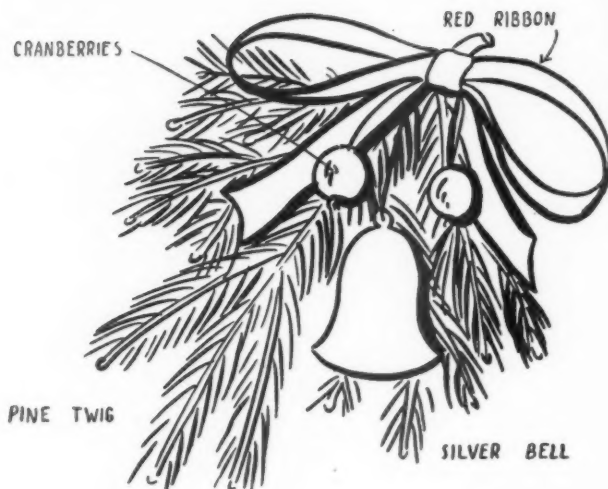
## HAT STAND FOR MOTHER

Use cardboard such as you find in suit boxes, or tag board cut to shape as illustrated above. Then fold and turn and bring the two ends about so that they meet and staple them together. You might use paper fasteners, instead of staples, however glue or paste is not recommended since they might not hold. Cut cloth or paper in the same design as the stand except make it several inches larger and pink the edges. Fold edges under and secure.



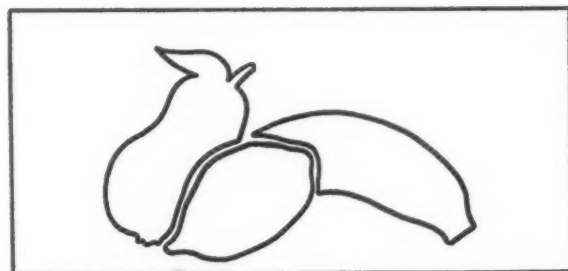
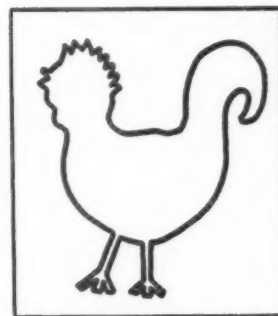
## BOOK COVER FOR FATHER

To make this practical book cover take a piece of material, a dark colored material is preferable, since it will not soil so quickly as light material. Cut it in the shape of the book when it is open. Cut it several inches larger than the book. Fold and sew as indicated in the illustration above. Then slip a piece of heavy cardboard into the back and front, leaving the middle section free to be bent with the binding of the book. Decorate the outside of the cover.



## BOUTONNIERE

Take a sprig of pine or spruce or some other seasonal tree. On it attach a few cranberries which have been strung, a little foil bell which you may either buy or cut from a Christmas card or make from foil used in cigarette packs, candy, and the like. Tie with a bit of bright red or green ribbon. Pin this at the back and you have a decorative, seasonal boutonniere.

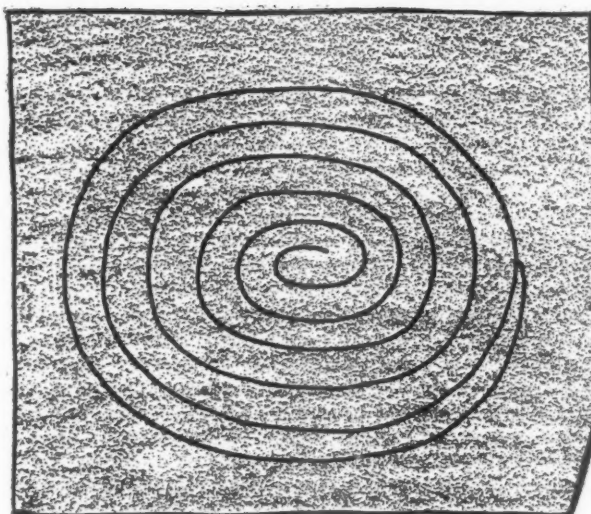


## DESIGNS FOR STENCILS

Sketch a simple outline design, choosing something which would be pleasing in decorating. Then trace the design on tag board and cut out. A series or set of these card stencils make excellent gifts, especially for people who like to "dabble" in decorating. These stencils can also be used as designs for wall plaques, for place mats, when painting or decorating unfinished furniture, and so on.



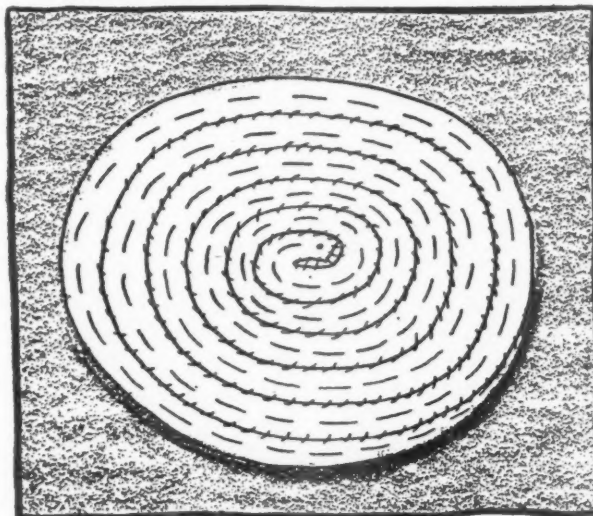
# CHRISTMAS GIFT



TRACE DESIGN ON PAPER



BASTE CORD TO PAPER



SEW PERMANENTLY WITH SMALL STITCHES

MAKE COASTERS OF BIAS TUBING



FELT WALL PLAQUE



Children in the intermediate grades should find these mats fun to make. Trace the chosen design on wrapping paper. Use cord—fairly heavy—and baste this cord on the paper, following the design, of course. Join the cords with small, permanent stitches. When this is done, cut the basting stitches and the paper will fall away. You will have an attractive mat suitable as a base for hot dishes, as a place mat, and so on.

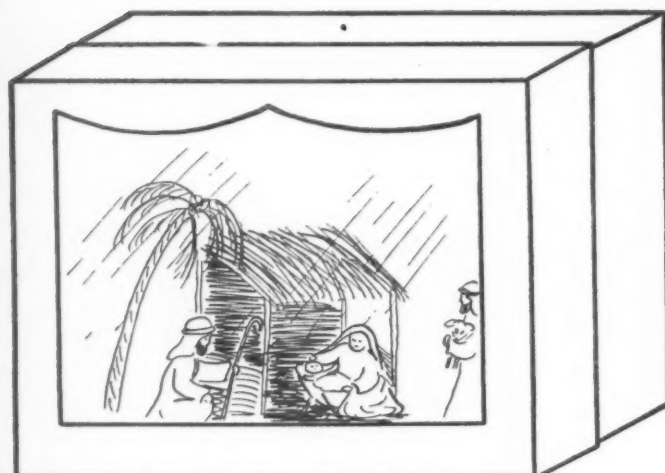
This same idea can be utilized in making wall plaques. Either cord or bias tape may be used. Instead of tracing the

design on paper, trace it on felt and sew it to the felt with permanent stitches instead of just basting. A loop for hanging the plaque may be sewed or glued to the back.

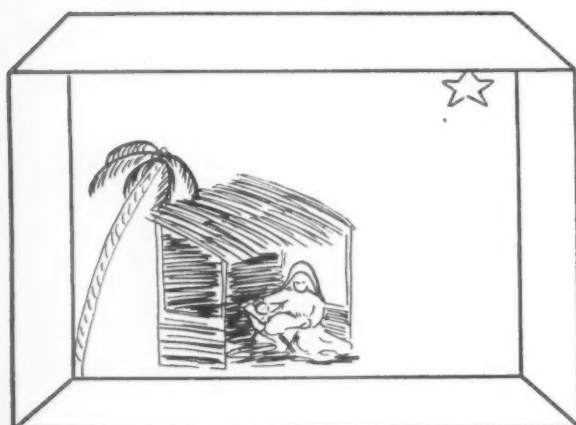
Many types of designs for both the mat and the plaque may be used. We have shown here a simple round mat, however, students might like to make their mats in the shape of a diamond, a hexagon, or even a bird, such as an owl. Brightly colored cord will naturally make the mat or plaque more attractive.

# CHRISTMAS CARD SHADOW BOXES

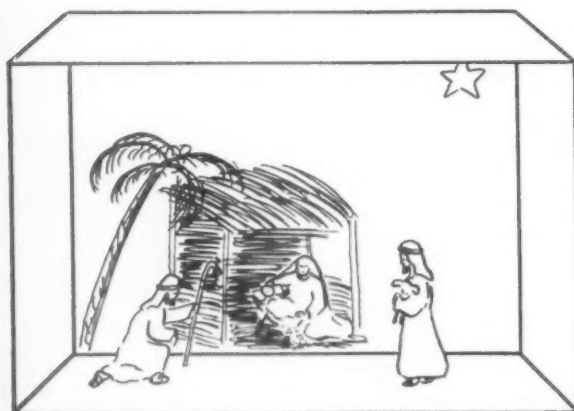
By LEONA DOSS



NATIVITY SCENE



LINE BOX OR PAINT BACKGROUND  
PASTE CUTOUTS IN POSITION



PASTE FIGURES IN FOREGROUND

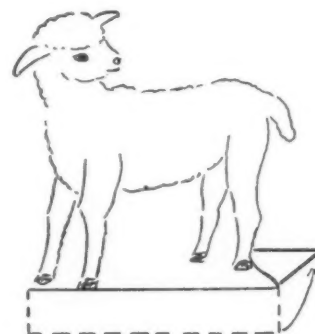
Few of us like to throw away old Christmas cards. The designs and figures used on them are usually so attractive that it seems a shame to waste them. This shadow box project utilizes old Christmas cards in a way that is both very attractive and constructive.

You will need many small boxes—shoe boxes, stationery boxes, gift boxes, etc., the number depending upon the size of your display. Blue, green, or purple are the best colors for lining the boxes. Paint them or paste in sheets of colored paper as lining. After you have cut the figures from the cards, plan the groupings of the figures. Take into consideration the size of the box, the kind of grouping, which figures look best standing and which are best pasted flat. To make the figures stand, we backed them with a heavier sheet and then bent the bottom to form a sort of tab to which the paste was applied.

Cut the lid of the box to form a suitable frame. Cover the lid or paint it with a color which harmonizes with the background of the scene. You may complete the frame with a cellophane pane.

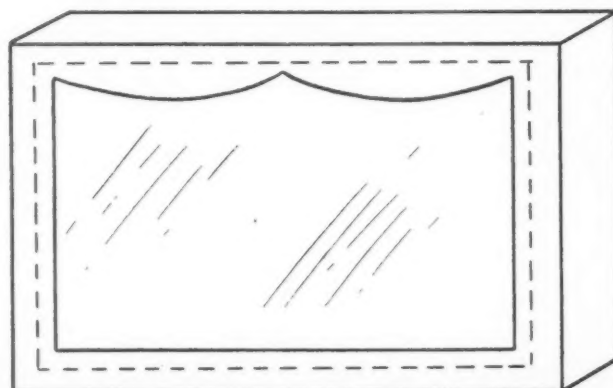
The boxes may be displayed on a table, or if you prefer, paste two suspension rings on the back and hang the boxes.

BACK STANDING  
FIGURES WITH  
HEAVY PAPER



LEAVE EXTENSION TO BE FOLDED  
BACK AND PASTED DOWN

CUT OUT COVER TO MAKE FRAME  
AND COVER OPENING WITH CELLO-  
PHANE



# GREETING WINTER WITH EYES, EARS, AND NOSE

By RUTH K. KENT

## THINGS TO SEE IN WINTER

Snow, of course, means winter. Fat flakes that fall softly as if tiny patches were tearing away from a fleecy white cloud. And sometimes the flakes are tiny, sharp specks of white that look like wee jewels. The snowflakes fall upon a window sill, or a wooly mitten and can be examined closely. What do they look like? Each one is different and each is lacy patterned like the doilies that you cut from a folded piece of paper. Notice how the snow piles up on the clotheslines or telephone wires until it looks like a soft wooly cord for your bathrobe. And see what it does to the fence post—makes it look like an old man wearing a high, white hat, doesn't it? The snow decorates the fir trees with white blobs and makes the other bare, leafless trees appear as if they had put on white nighties. And it wraps the little shrubs beside the porch in cotton and puts them away until spring. The ground is blanketed in white and the roof tops are wearing nightcaps of white flannel. And see—a stump is wearing white whiskers! But under the fir tree—see that spot where the snow didn't get through?—looks like a soiled spot on a white, down coverlet. And those little blobs of snow left by footsteps on the front porch—let's imagine they are white daisies.

And the ice in winter—how black it looks when it covers the lake. How blue it is in the bird bath on the lawn. And how white along the edges of the windows where Jack Frost has used it to paint pictures. Do you see the pictures—castles, trees, flowers—what else can you find?

And notice how the sunbeams love to play on the snow. They dance and frolic, and jump to the window and erase the pictures that Jack Frost spent all night painting. Then they hide behind a cloud that is very black.

Now and then a bird will come to the bird bath and look sadly at the ice,

or come to the tree for the suet you tied there for it.

And, of course, all winter isn't snow and ice. In some places raindrops as big as marbles cry down from a sky that is unhappily dark. Then a sudden burst of sunshine will dry the walks and children scamper out to play nopscootch, or ball. The lawns are green and wet and sparkle like emeralds in the sun. And the bare branches of trees drip a fringe of diamond rain drops. The garden patches are wet and muddy, and now and then a little river trickles down a furrow left when the bright orange carrots were pulled in the fall.

In some parts of the country winter means sunshine, blue water, and red flowers. What kind of winter do you have?

## THINGS TO HEAR IN WINTER

Winter is the quiet season. Snowflakes come as softly as the down falls from a thistle. Not a sound, even when they splat against the window pane. And no one can hear the ice forming. But when the raindrops come they are hard and forceful. They bounce when they hit, and dance around a little before settling down. But listen for the crunching of the snow under footsteps along the walk when you are lying quietly in bed. Sometimes they squeak like frightened mice, sometimes they sort of growl under their breaths. And the ice crunches and churns when a car drives past the house. And if there are chains on the car they clank-clank like a prisoner in a dungeon.

When the wind comes in winter it sings a lullaby. It whistles softly until it starts sneaking around the corner of the house. Then it lets out a "Whoooooee" and starts playing games with the shutters. And when spring is ready to come, the Chinook wind comes and lulls softly as a Siwash squaw until the snow is cradled to its breast and carried away.

Children play outside in the snow,

and laugh and shout. The silver clank of skates rings through the air near the ice ponds. The grinding swish of sled runners along the coasting hills is a song of winter.

And in the house the fire crackles and snaps. The teakettle sings a lonely tune, and when it gets cold at night the walls snap their fingers at hoary Old Man Winter. And if you listen carefully, maybe you'll hear that bird out at the bird bath crying for a drink of water, or thanking you for the bread crumbs you put out for him. What else do you hear in winter?

## THINGS TO SMELL IN WINTER

Out-of-doors, black smoke is curling from some of the chimneys and the air smells of coal smoke. And watch for the house with white smoke. Sniff the air and see if it doesn't smell of sawdust or pinewood. And when the winter rain comes down it doesn't have a delicate odor. It smells just plain wet—and it is.

Most of winter's smells are indoor odors. Outside there are no flowers to perfume the air, no new, budding leaves, no newly turned earth. But the house which has the fire that crackles sends out a woodsy odor that brings the woods right inside to you. The pine cones in the basket beside the grate add their perfume to the air. And at Christmastime the fir tree that comes in the house makes it smell spicy as a cookie. And those pumpkins that were orange blobs in the garden last fall are scenting the house while they bake in pies. The apples on the table smell like—well, like something good to eat. The fuzzy blankets have the queer smell of moth balls, and on wash day the house has the clean odor of soapsuds. Perhaps you can discover other winter smells. Try it, won't you?

All of these things means winter—chapped hands, cold noses, and cozy evenings by the fire.



# THE STORY OF THE "CHRISTMAS CAROL"

By PAULETTE SLOAN

Ebenezer Scrooge first saw the ghost of Jacob Marley on his door knocker. It was Christmas Eve and Scrooge had just come from his office, angry because he had had to give his clerk, Bob Cratchit, the next day off. Just because tomorrow was Christmas he, Scrooge, was being cheated of a day's work from his employee. "Bah, humbug," Scrooge muttered to himself. In fact, "Bah, humbug," were about the only things the miserly, tight-fisted, grasping old Scrooge ever did say.

But when he looked at his door knocker that evening and saw there the face of Jacob Marley, his former partner, Scrooge's "Bah, humbug," wasn't so surely scornful, because Marley had been dead for seven years.

(Pause here for sketching.)

Then the face disappeared and Scrooge said, "Pooh, pooh," and slammed the door and went upstairs to his rooms. However, once inside he locked and then double locked the door and searched about to see that everything was all right.

Scrooge sat down before his tiny fire—he used only the smallest possible amount of fuel, a fact which caused poor Bob Cratchit many cold, miserable days indeed.

But then an amazing thing happened: Scrooge heard a clanking noise down deep in the cellar! It sounded as if someone were dragging a heavy chain. Then he heard the cellar door bang open and the noise became louder and louder, right on up the stairs it came, and straight toward Scrooge's door, through the door, and there before Scrooge stood Marley's ghost! A chain was fastened about Marley's waist. It wound around him and stretched out behind him. It was made up of cash-boxes, keys, padlocks, ledgers, deeds, and heavy purses all made of steel.

(Pause here for sketching.)

The sight was enough to frighten anyone, even old Scrooge. Marley's ghost explained his visit: he had come to warn Scrooge. "I wear the chain I forged in life," Marley said. "In life my spirit never walked beyond our counting house, our money-changing hole." He went on to say that since in life he had been close and mean and that since charity, mercy, and benev-

olence had been unknown by him, this wandering and suffering was his fate in death. And it would be Scrooge's fate too, Marley said, unless Scrooge paid heed to three ghosts who would haunt him. "Expect the first tomorrow when the bell tolls one," Marley said. "Expect the second on the next night at the same hour. The third upon the next night at twelve."

Left alone then Scrooge tried to say, "Humbug!" But somehow he just couldn't. He was much in need of repose so he went straight to bed and instantly fell asleep.

Scrooge awakened to the sound of the clock tolling twelve. He lay in the dark thinking about Marley's ghost and dreading one o'clock. Time seemed to drag as heavily as Marley's chains. But at last the hour came and with it a light flashed up and the curtains of Scrooge's bed were drawn back. Scrooge saw a strange figure. It was like an old man, yet the size of a child. Its hair was long and white yet the face had not a wrinkle. It wore a white tunic and carried in its hand a branch of fresh green holly. Strangest of all was that from its head there sprang a bright light and under its arm it carried a great extinguisher-cap for the light.

(Pause here for sketching.)

Its voice was soft and low as it announced itself as the Ghost of Christmas Past, Scrooge's past. Then the ghost clasped Scrooge gently by the arm, "Rise and walk with me." Suddenly the room and everything about them vanished and Scrooge began with the Ghost of Christmas Past a strange journey. They visited the place where Scrooge was born, the schoolroom where he as a lonely boy sat reading, they saw his beloved little sister Fran, the offices where he worked for jolly Mr. Fezziwig; Scrooge even saw his sweetheart who had broken their engagement because she saw only too clearly the avarice and greed for money that was taking hold of Scrooge even as a young man.

(Pause here for sketching.)

Finally Scrooge could bear no more of these scenes from the past and he turned upon the ghost. "Leave me! Haunt me no more!" he cried and he

seized the extinguisher-cap and pressed it down over the ghost. The ghost dropped beneath it but still Scrooge could not hide from its light. Then he was conscious of being in his own bedroom again. He was exhausted and he reeled into bed and fell into a deep sleep.

A blaze of light was the first indication of the second ghost. Scrooge saw nothing more until at last he decided to find out if the light might not be coming from the next room. He got up and found that the room had completely changed. It looked a grove of holly, mistletoe and ivy. There was a blazing fire and heaped upon the floor were turkeys, geese, game, mince pies, plum-puddings—it was wonderful! In the midst of all this sat a giant. "I am the Ghost of Christmas Present," the ghost said. Scrooge saw that it wore a simple green robe bordered with white fur. A holly wreath was set on its dark brown hair and its face was jolly and its voice cheerful. "Touch my robe," the ghost said, and as Scrooge did so the room vanished and they stood on the streets. It was Christmas morning and people were calling gaily to one another, laughing and singing. As they went on through the streets (of course, they were invisible) Scrooge watched the happy throngs of people. Suddenly they were in the suburbs and at the home of Bob Cratchit.

It was obvious that the Cratchits hadn't much money and Scrooge had a pang of conscience when he thought of the miserably small wages he paid Bob. But he and his wife and the children were sitting about the family hearth after their Christmas dinner and were very happy just being together. By Bob's side sat Tiny Tim, his little crutch leaning on the chair beside him. For brave and cheerful Tiny Tim was crippled and ill.

(Pause here for sketching.)

Scrooge felt a strange interest and he asked, "Spirit, will Tiny Tim live?"

"I see a vacant chair," the Ghost said, "and if the shadow remains unaltered by the Future the child will die."

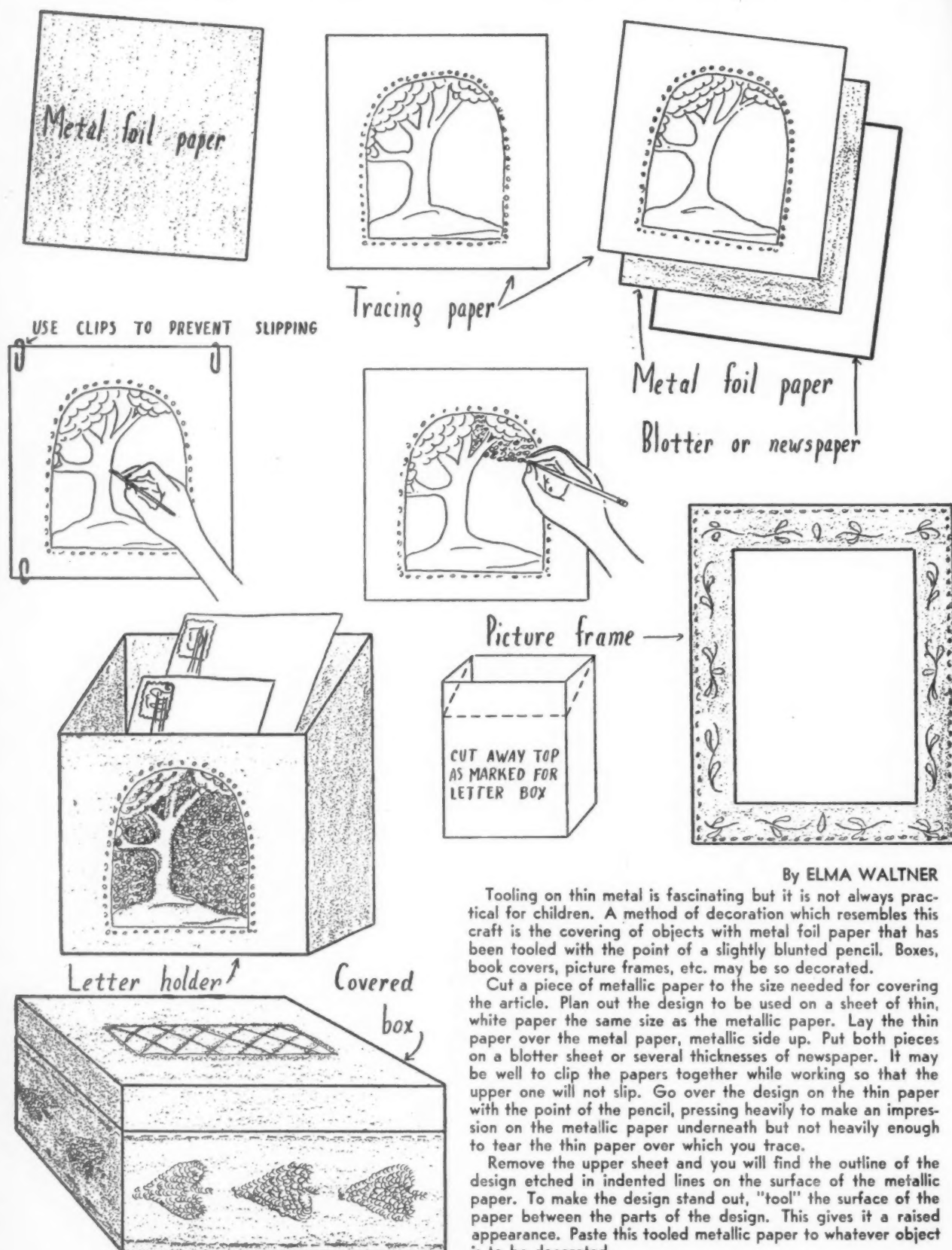
"No, no," Scrooge cried, "say he will  
(Continued on page 42)

UNHAPPY

SCROOGE



# TOOLED METAL PAPER WORK



By ELMA WALTNER

Tooling on thin metal is fascinating but it is not always practical for children. A method of decoration which resembles this craft is the covering of objects with metal foil paper that has been tooled with the point of a slightly blunted pencil. Boxes, book covers, picture frames, etc. may be so decorated.

Cut a piece of metallic paper to the size needed for covering the article. Plan out the design to be used on a sheet of thin, white paper the same size as the metallic paper. Lay the thin paper over the metal paper, metallic side up. Put both pieces on a blotter sheet or several thicknesses of newspaper. It may be well to clip the papers together while working so that the upper one will not slip. Go over the design on the thin paper with the point of the pencil, pressing heavily to make an impression on the metallic paper underneath but not heavily enough to tear the thin paper over which you trace.

Remove the upper sheet and you will find the outline of the design etched in indented lines on the surface of the metallic paper. To make the design stand out, "tool" the surface of the paper between the parts of the design. This gives it a raised appearance. Paste this tooled metallic paper to whatever object is to be decorated.



# ACTIVITIES IN WOOD

## BIRD FEEDING STATIONS AND SHELTERS

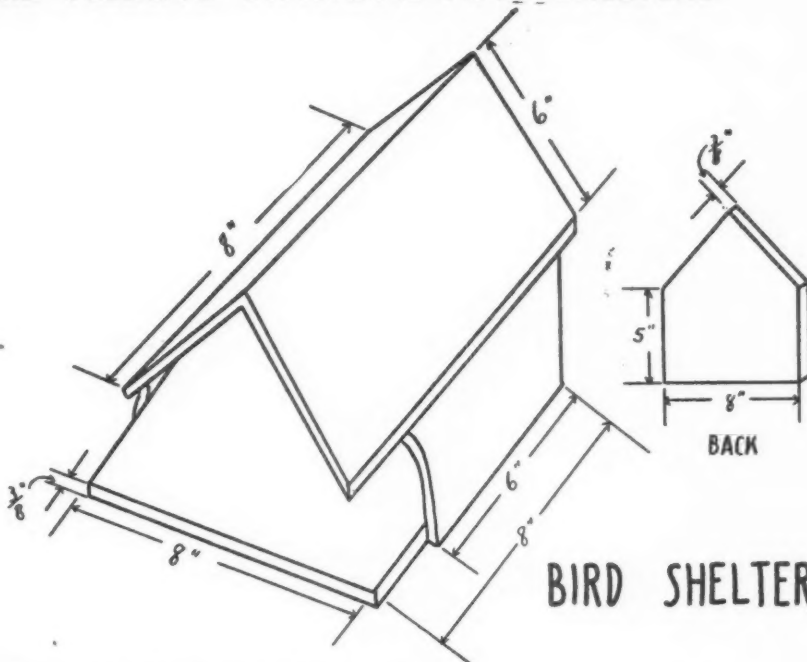
By JEROME LEAVITT

**PROJECT 1—BIRD SHELTER.** If we are going to keep our bird friends around us during the wintertime it is important that we take care that they are fed. This bird shelter is made of six pieces of  $\frac{3}{8}$ " pine or other soft wood. The bottom board is 8" x 8". The two roof sides are 6" x 8", and they each have one edge leveled to make them fit together.

The two sides are cut to shape as is illustrated at left. They are cut from pieces 6" x 5". The two top edges are leveled to make the roof pieces.

Use finishing nails in order to fasten the side pieces to the bottom and the roof sections to the sides. Next, cut a piece to fit into the back opening and then nail it in place.

When decorating the bird shelter do not use bright colors because these will frighten the birds away. An oak or a walnut stain is best and should be used before mounting.



BIRD SHELTER

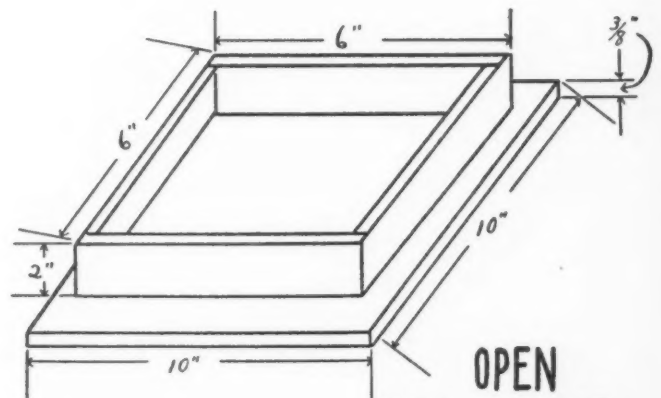
**PROJECT 2—OPEN BIRD FEEDER.** In a mild climate an open bird feeder is practical. All the pieces that are required are: a bottom board and pieces for the four sides.

The bottom board should be 10" square and  $\frac{3}{8}$ " thick. The four side pieces are made 6" long and 2" high and  $\frac{3}{8}$ " thick.

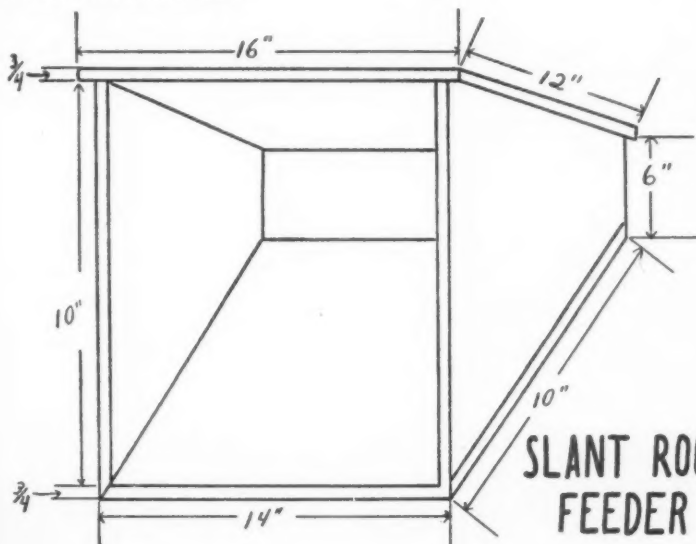
To make this open bird feeder, simply nail the four side pieces together and then nail them to the bottom piece as is illustrated at the right.

Sandpaper the boards to smoothness and then finish as desired, keeping in mind, however, the warning about the use of bright colors given in Project 1.

This type of open bird feeder is so simple to make that almost everyone in the classroom should be able to construct one.



OPEN BIRD FEEDER



SLANT ROOF FEEDER

**PROJECT 3—SLANT ROOF BIRD FEEDER.** The slant roof type of bird feeder is very simple to construct and yet it gives protection to the birds while they are feeding. This is especially important in climates where the winters are severe.

The materials which are needed are all  $\frac{3}{4}$ " thick. The bottom board is 14" x 10". The top board is 16" x 12" and the sides are made from pieces which are 10" x 10". Nail the bottom on to the sides and then space and nail the top piece on to the sides as illustrated at left.

Since these bird feeders and the bird shelter are so easy to make, the project should be a popular one in primary grades. It affords children the opportunity of actually making something with their hands and at the same time it gives them the satisfaction of knowing that what they have created serves an important purpose: that of protecting and feeding birds during the wintertime.

# AN ART PROGRAM

## SUGGESTIONS — IDEAS

Art is awareness and articulation to a greater or less degree in all the facets of human life and experience. He who is most aware and most articulate in his inspection of human life and experience is the greatest artist whether he be a poet, musician, painter, sculptor, city planner, teacher, or what you will. But he, too, is an artist who is greatly aware but deficient by talent and temperament in articulation. And it must be at this point that we consider art in the primary classroom.

All children are inquisitive creatures; they have the basis for awareness. They need opportunities for experiences which will deepen this trait. All children can be encouraged to become articulate: to paint, to write, to direct, to play upon a musical instrument, to dramatize, to tell stories, to plan, and to perform. They need media in which to articulate.

Children need two other things in this art program about which we speak. They need knowledge on which to pin their awareness, to make it broad and encompassing. They need direction so that they can investigate all facets of human experience.

Given these needs and these objectives, what is the role of the teacher and the classroom?

First of all the teacher must be convinced of the reality of the needs and the necessity for meeting them. Children can so easily detect insincerity that it is of the utmost importance that whoever leads them be a "believer" in the program. And, since the program is a dynamic thing, a teacher will find herself developing, too, as she leads her pupils.

Then, there must be facilities for experiences, use of media, acquisition of knowledge, and direction. At this point the teacher's initiative enters the picture. Perhaps the children cannot go to the park or woods to see the dead leaves imbedded in the ice of the pond. No matter, there are other experiences. The dead leaves can be brought to the classroom. Perhaps the school cannot afford (or does not adequately provide) the kinds of paper best suited to the ap-

plication of temperas, water colors, or crayon. But there are old newspapers and magazines; the blackboard is a vast space waiting some creative artist. Perhaps there is no clay for modeling. But everyone knows the adaptability of papier mache. There may be no art galleries or museums at hand. Many magazines have fine reprints of contemporary and old masterpieces. And besides there is all of nature to explore.

To provide opportunities for the acquisition of knowledge the teacher must use her discretion. Knowledge which has meaning for the child at the moment it is presented to him is most productive. But the teacher, aware of the vistas opened to children who have more knowledge, must encourage opportunities for the introduction of it.

Perhaps the most important feature of all is the teacher's direction. No two children are similar, to reiterate what has been drummed into our ears so many times. The child who seems to devote all his energies to one form of expression, one area of experience, one segment of the whole should be directed into other fields. He may return to his first love but he will do so in the full realization of its potentialities and with greater depth of feeling. The child who is less articulate than the others: who prefers to listen rather than to play, who likes to look at the pictures rather than to paint, applauds the play but does not act; he needs to be encouraged to be more active physically. He may be emotionally just as active as his fellows.

All this demands great care on the part of the teacher. Without this direction only the most alert few will ever begin to make use of all these things which are, after all, only means to greater enjoyment and pleasure, greater appreciation for living.

The classroom provides the initial atmosphere for this art program. But your classroom is dull and ugly. That's all right. Here you have a grand start. The children become aware of their surroundings. Perhaps you bring a bouquet of flowers or a plant for your desk. This looks nicer than the rest of the room and the children soon see it. The

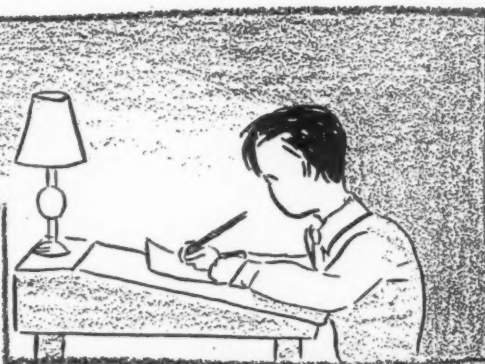
media for their self-expression are here, too. Here is a place for the children's own paintings. Here is a place for plants. A little paint will make the bookshelves light and gay. On the reading table the colorful covers of class books the children have made will brighten a dark corner. Or perhaps the children will not want to do any of these things. Johnny may want to paint a mural and Sue may want to make curtains. The point is that all these things are art, even cleaning the room and keeping it spotless.

The example we have given is an obvious one. Children are sometimes obvious; sometimes they are not. As when a child comes and says, "What's wrong with my picture? I wanted it to look like this and so but it didn't turn out that way." This is an opportunity for direction. "What did you see?" "Paint what you feel." And if an older child really needs direction as to perspective, technique, or some other technical problem, give him a few hints. Suggest experimentation. But don't spoil his spontaneity, his awareness, his oneness with his experience.

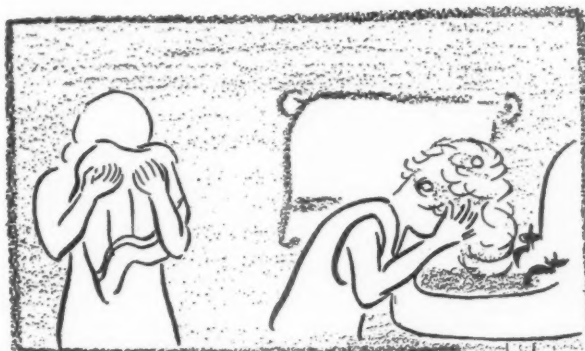
Art is everything. It is joy in the singing of birds. It is a sparkle that comes from looking at a row of colorful book bindings. It is satisfaction in a task well done whether that task be painting a picture, getting one's costume to harmonize, arranging a bowl of flowers, or writing a story neatly. And where one child may get satisfaction in composing the story, another may love the look of it on paper. The combination of the two may provide the greatest thrill but each can give the child a growing sense of achievement.

And this is the last thing that art is: It is growth. If we fulfill the art program we shall give the child the tools for a greater and richer sensitivity that will increase his pleasure and satisfaction through all the phases of his life. What pleases the kindergartener may not please the adolescent. If the youngest child makes a beginning, however, his later years will expand in appreciation for and sensitivity of and participation in the beauties of living.

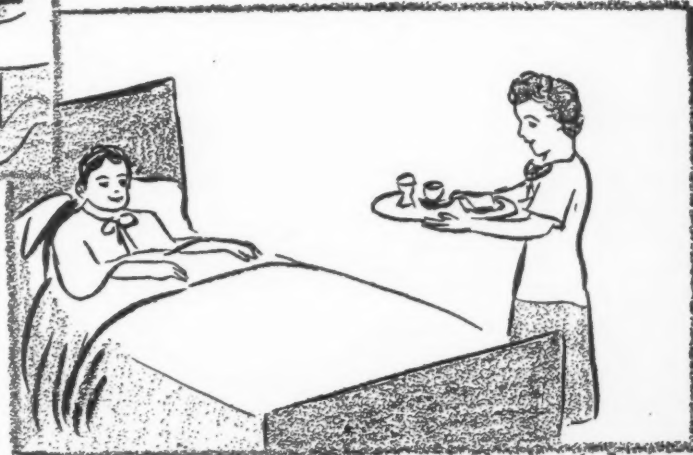
# THIS IS ART



Seeing



Doing  
Being



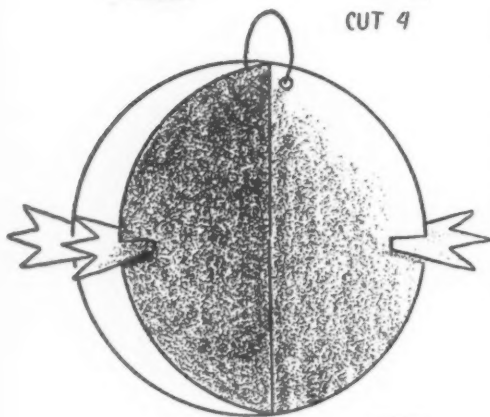
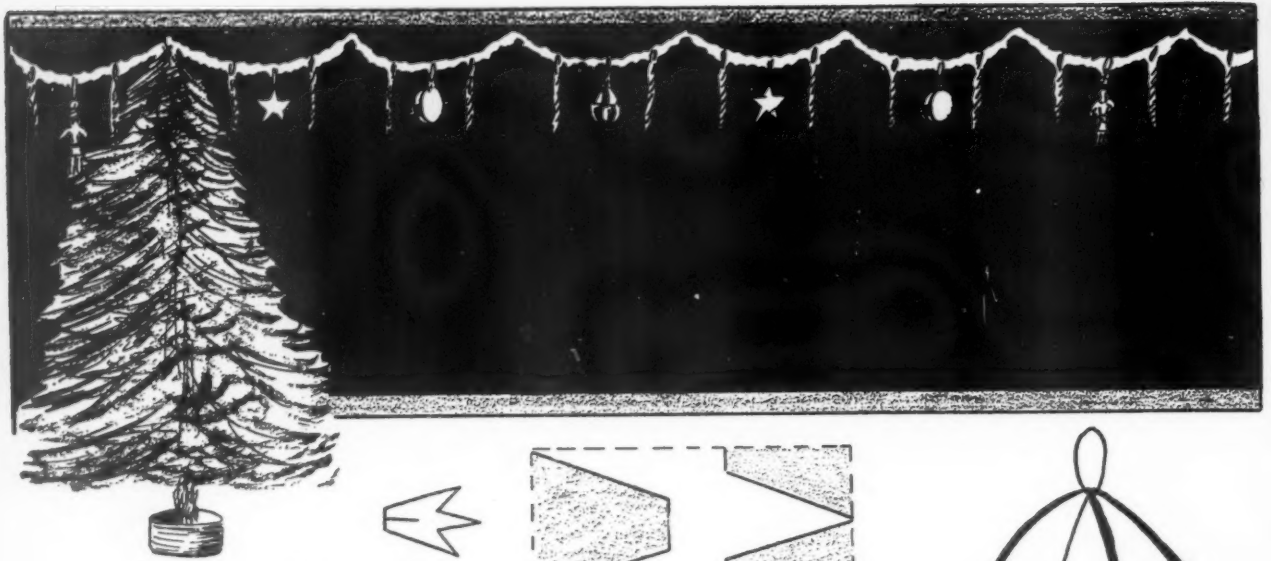
These ideas will help you explain that art is not necessarily some vague idea of Greek statuary or priceless works of the old masters. Art is in just about anything you can name.

You can help your students to realize this by stimulating them to greater creative activity whether it be writing a story, decorating the classroom or their rooms at home, or whether it be living with an acute appreciation of the beauty and art around them.

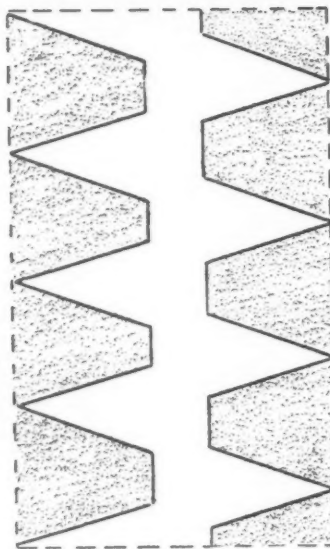
Present ideas such as we have shown here on the bulletin board, on the blackboard, and utilize the ideas in living with and to the children in the classroom.



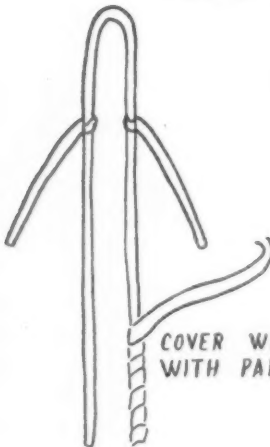
# HOLIDAY DECORATIONS



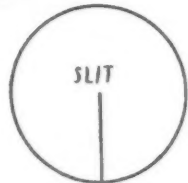
CUT 4



JOIN END TO END THEN JOIN POINTS TO FORM ORNAMENT



COVER WIRE WITH PAPER



CUT 2



DRESS DOLL IN CREPE PAPER

CUT PAPER FACE AND PASTE TO WIRE

These paper cutouts make nice decorations for the classroom Christmas tree or for the children to make for their trees at home.

The loops at the top of this page are simply twisted paper strips hung with tinsel and the round ornaments. To make these balls, use a heavy, metallic paper and cut and fold as illustrated.

The Santa Claus at the bottom of the page is made from a wire frame covered with crepe paper. Dress the doll in appropriate colors and then paint or crayon the features. The doll may also be made from a clothespin.

# THE TOYS THAT SOLD THEMSELVES

By HELEN KITCHELL EVANS

**SETTING:** Stage is arranged as a toy shop. Toys are on shelves. Behind these shelves are screens which conceal the children who do the speaking for the toys. Mary and Joe are dressed in school clothes.

(*Mary and Joe enter the toy shop.*)

MARY: I wonder where the shopkeeper is?

JOE: Maybe he didn't hear us come in.

MARY: Let's pick out the toys we should like for Christmas.

(*She picks up a teddy bear.*)

**TEDDY BEAR** (*child with high voice*):

I am a little Teddy Bear  
Soft and brown with curly hair,  
If you punch my little tummy  
I will make a squeak quite funny.

(*Mary punches the Teddy Bear and makes it squeak.*)

**TEDDY BEAR:**

I said, "My, I certainly like you,  
And I hope you'll like me, too.  
I will stand a lot of play.

Ask Santa to bring me Christmas Day.

JOE: Isn't this a dandy drum?

(*He beats the drum and it speaks.*)

**DRUM** (*boy with deep voice*):

Go ahead and hit me, son,

I'm a very sturdy drum.

(*Plays a drum solo with piano accompaniment, any four-four time.*)

**DRUM:** Hear the fines tones I play,  
Order me for Christmas Day.

MARY: Oh, look at that lovely baby doll!

(*Picks it up.*)

**DOLL** (*girl with high-pitched voice*):

Careful now you might hurt me!

I am just a baby, see,

Careful now, for though I try

To keep from it I think I'll cry.

(*Mary turns doll so that it cries, then she lays it down in her arms.*)

**DOLL:** See my little eyelids close,

See my pretty cheeks and nose,

Don't you think you'd like to play

With just me on Christmas Day?

JOE: Here's a swell wagon! Get in, Mary.

(*Mary gets in the wagon and he starts to pull her when the wagon speaks.*)

**WAGON:** Please, with me don't be so rough

I am new and not too tough;

I would haul loads anywhere

If you handle me with care.

(*Joe pulls wagon around the stage gently.*)

**WAGON:** That's the way, now you see  
What a fine gift I would be.

Wouldn't you like to have me

Underneath your Christmas tree?

(*Several toys speak from both left and right. The children run to them. There is much action.*)

**HORN** (*Right of stage. Joe runs to it*):

Here I am, come toot on me

I'm a dandy horn, you'll see.

**LARGE RUBBER BALL** (*Left of stage. Mary runs to it and bounces the ball as it speaks*): I can out-bounce any ball

(*Continued on page 45*)

## CHRISTMAS FOR ATTIC PEOPLE

By JOSEPHINE STONE BREEDING

The little Mamma Doll in the attic sighed. She had lived in the attic since last winter when she had accidentally lost an arm. Living without fresh air and sunshine was not much fun, either.

Little Mamma Doll had been fresh and lovely when Jane had taken her from the Christmas tree four years ago. But now her hair was becoming frowzy and her complexion a little rough. She was not a girl any more. She was getting old. Jane had made her the Mamma Doll after she had found other dolls on Christmas trees from year to year. The doll had not minded being a Mamma Doll though. She had loved it. Jane had seen to it that the Doll children had obeyed and respected her.

But now her clothes were shabby, one arm was gone, and she did not look so young and beautiful. It was hard to believe that there had been so many changes in her life.

Today Mamma Doll sighed as she talked to Grandpa Teddy Bear who had lost his eyesight and had been put in

the attic along with the trapeze man. This showman had taken rheumatism and his performances had become as rusty as his knee joints.

Little Mamma Doll sat propped against the little one-legged stove while Grandpa Teddy Bear humped up in his accustomed place. Even the daring trapeze man was still.

"Oh, dear me," pined Mamma Doll. "What would I give to see the sunshine once more!"

"And what about me?" mused the trapeze man. "Jane and all the neighborhood children used to like to watch me give shows, but now, ah now, I doubt if I could get halfway up the ladder. I'm so rusty I squeak."

"Well," growled Grandfather Teddy Bear, "better to rust out than to mold. Guess it doesn't matter, though. I look a fright anyway with my eyes gone, but so long as we're up here in the dark I couldn't see even if I had good eyes. You people can't see how terribly bad I look."

"You're too proud, Grandpa," Mamma Doll said sweetly.

"Oh now, not at all, not at all!" answered Grandpa. "I have had hopes that sometime I might get to a hospital and have some glass eyes put in, but if I keep on molding I won't even be decent to be seen out and —"

Mamma Doll interrupted. "Oh, by the way, everybody, did you overhear Jane and her mother talking the other day?"

"No!" exclaimed the others.

"Well, being a woman maybe I have keener ears. Anyway, I heard them talking about us."

"Us—what did they say?" asked the trapeze man.

"Well, when Grandpa spoke of the hospital it recalled the conversation to my mind. They were talking about taking us to the hospital."

"After all these years?" exclaimed Grandpa.

Mamma Doll nodded. "That is the

(*Continued on page 47*)

# TEACHING MUSIC IN THE GRADES

## CHRISTMAS AROUND THE WORLD

By LOUISE B. W. WOEPPEL  
ASSISTANT PROFESSOR OF MUSIC  
DANA COLLEGE  
BLAIR, NEBRASKA

Have you ever tried utilizing a social-studies unit or project as a Christmas program? It can be done very successfully. The opportunity to present a program as a culminating activity adds zest to the work. Preparation for the unit need not disrupt the daily schedule nor use time assigned to other subjects. Moreover, it permits of a greater variety of subject matter than do many program themes. Each teacher may develop her unit in the manner that she wishes, using the talents and equipment which she can secure. The length of time required is also variable, depending upon the number of groups participating and the time allotted for the entire program.

Most people prefer a program that has a central idea to one that comprises isolated numbers which may or may not correlate well. For that reason it is desirable that all the teachers participating decide well in advance what the central theme shall be.

One idea which is not new, but which provides an endless supply of variety, charm, and enlightenment is that of "Christmas Around the World." When planning a program with this theme, certain factors should be considered:

1. Since national backgrounds differ, try to select countries represented in your room. In this way you may secure authentic data on customs and possibly some stage properties.

2. The age of your group is another factor. Elaborate dances, for example, cannot be done by young children. The success of an act should not depend upon the speeches of one or two small youngsters; customs and traditions should be acted out, not only mentioned.

3. It is more interesting to the audience if the program features the habits of people from widely different countries. All the Scandinavian countries, for example, have similar cus-

toms. The customs of the Slavic people are quite different. England and France emphasize different phases of the holiday season; the French are more devout, the English more secular. Spanish or Latin-American customs are probably the most colorful of them all, stressing both the gay festivities and the divine birth.

4. Since no program would be complete without including the United States, this should also be used, emphasizing some less familiar aspect or demonstrating some worthy enterprise such as: packing boxes for the Junior Red Cross, making gifts for hospital patients, repairing toys for a children's home, and similar activities.

Well in advance of the program date the teachers involved should select the country they wish to study. If possible, the music teacher and the physical education instructor should be informed of the project in advance. They may have helpful suggestions as to songs, games, and dances.

If the classes are unusually large you may find it difficult to include everyone on the stage. If so, a large chorus might sing a traditional carol before the act. This group could appear in front of the curtain or in front of the platform. When they have finished their part they may be seated or leave, as space permits.

If all the younger children are to be used on the stage, a chorus of older children might be seated in front of the stage throughout the program. Before each unit performs, this group may sing a traditional song to set the mood for the act. In this way an entire school body may participate.

In the program outlined below the latter plan was followed. Each class was allowed ten minutes for its part of the program. Although not followed rigidly, each unit averaged that time. The choruses, sung as interludes, took

only about fifteen minutes in all. Allowing for the changes in stage setting and the changes in the act, the program took a little less than an hour and a half.

CHORUS: "A Tender Child Was Born This Day" (Swedish song).

KINDERGARTEN: "Swedish March of the Flags." This act included the decoration of a tree with flags of many countries. A child gave a brief recitation about his country, then placed the flag on the tree. The last speaker gave a tribute to Sweden. As part of the Christmas party, eight children played the Swedish singing game "I See You."

CHORUS: "Deck the Halls" (Welsh carol).

FIRST GRADE: "Christmas in Merrie England." This act included a dialogue in which the preparation of and baking of the plum pudding were explained. The Yule log was installed in the fireplace and carollers of neighboring children entertained the family.

CHORUS: "Gloria in Excelsis Deo" (French chanson).

SECOND GRADE: "French Children Build a Crèche." The religious spirit of the French Christmas was well exemplified in this act in which a group of children decided to build a Crèche, or scene of the Nativity. Their classmates became the figurines and the act ended with a tableau around the manger.

CHORUS: "Let Us Praise Thee" (Russian song).

THIRD GRADE: "A Christmas Legend of the Russian Babouscka." This group dramatized a Russian legend of a little, old woman who was condemned to wander forever in search of the Christ Child and never to find Him because she refused to accompany the Wise Men on their journey. To add a lighter touch, a group of children, Cossack travelers, danced a Hopak for the family of the storyteller.

CHORUS: "Oh Hear, The Heavenly Angels" (Brazilian villancico).



**FOURTH GRADE:** "A Mexican Piñata Party." This group presented a colorful representation of the customs of that country from the procession (posada) of pilgrims carrying candles to the breaking of the piñata, a paper animal stuffed with nuts and candy. Even the "Mexican Hat Dance" was included.

**CHORUS:** "It Came Upon the Midnight Clear"

**FIFTH GRADE:** "American Christmas." This group wished to demonstrate something different. Since they had an active Audubon Club, they decided to set an example for other Americans by decorating a tree with food for winter birds. Much information about winter birds in the locality, their habits and needs was presented. At the end of the act a class spokesman made a plea to the audience to also feed winter birds.

**CHORUS:** "Silent Night" (one stanza in German, one in Swedish, one in Spanish, and one in English).

(The audience was invited to join in the English stanza.)

## PROLOGUE

### NARRATOR:

On the wings of the Christmas spirit  
Let us travel around the world,  
Joining in Christmas festivities  
While Peace and Good Will are unfurled.

We shall hear the sound of light laughter,  
Eat puddings and pastry galore,  
Join in dances and decorate trees—  
For Christmas is all these and much more.

We may peer into quaint, old cottages  
To hear ancient legends retold,  
Or join in keeping traditions  
Whose charm will never grow old.

We may parade through the festal halls  
Of castles famed in song and story,  
Where ceremonious pageants endure  
That fill this day with glory.

We may worship in vaulted cathedrals  
Amid flickering candles aglow,  
Or kneel in mute adoration  
Before a manger like one long ago.

Wherever our journey takes us  
Throughout the haunts of men,  
May we find the Christmas spirit  
And peace on earth once again.

The carols of happy children  
Are echoing afar—

They sound like an angel chorus  
When the gates of Heav'n are ajar!

As we follow the messengers  
May our happiness never cease  
As the whole world celebrates  
The birth of the Prince of Peace!

## SUGGESTED MUSIC

### Sweden

Burchenal: "I See You," *Folk Dances and Singing Games* (Schirmer)

"Buxom Lassies," "My Homeland," "Singing Game," *Music Highways and Byways* (Silver-Burdett)

Coleman, Jorgensen: "Now It Is Christmas Again," *Christmas Carols From Many Countries* (Schirmer)

## WINTER FUN

All afternoon we played in the snow,  
The big flakes falling thick and fast;  
But, finally, we had to go

Indoors—my, winter days fly past!  
But after supper Mother found  
Some corn to pop at the fireplace,  
And soon those grains were whirling round

Just like the snowflakes! Running a race—

Or so it seemed—to see which one  
Could POP the first. Then, while we ate,

We made a game that was lots of fun!  
Seeing who could find on his plate  
The greatest number of different shapes.

I found a crocodile and our Puss,  
An elephant and little monkey;  
The fattest hippopotamus,  
A kangaroo and a goblin's donkey;  
And one looked just like Mickey Mouse—

Except his tail was a trifle short.  
The rest found camels, birds, and cows  
And animals of every sort.

That day was such a happy one—  
I can't decide which was more fun,  
The snow man and the toboggan slide,  
Or popping corn by the fireside.

—Marion Doyle

Guenther and Paul: "A Tender Child Was Born This Day," *Round-The-World-Christmas Album* (New York: Edward B. Marks Music Corp.)  
"Ring-Around Game," *Music Hour, Second Book*

## England

"Bringing In the Boar's Head," *Music Hour, Second Book*

"Carol, Children, Carol," "Dame, Get Up and Bake Your Pies," "Gather Around the Christmas Tree," "Here We Come A-Wassailing," *Christmas Carols From Many Countries*

"Deck the Halls" (most Christmas song collections) "I Saw Three Ships," *Music Hour, Second Book*

"Our Christmas Pic," *Our Songs* (Boston: C. C. Birchard & Co.)

## France

"Although You Are So Tiny," "Christmas Eve Is Here," "Lay Down Your Staffs, O Shepherds," "Shepherds, Shake Off Your Drowsy Sleep," *Christmas Carols From Many Countries*

"Gloria In Excelsis Deo," *Christmas Carols*, Edited by Graham (Racine, Wisconsin: Whitman Publishing Co.)

Jeannette, Isabella: "Bring A Torch," *Music of Many Lands and People* (Silver-Burdett)

"March of the Kings," "Sing We Noel," *Music Everywhere* (C. C. Birchard & Co.)

"The Three Kings," *Tuning Up* (Ginn & Co.)

## Russia

"Christmas Stars," *Music Hour, Fifth Book*

"Cossack Dance," *Music Hour, Third Book*

"December Treasures," *Our Land of Song* (C. C. Birchard & Co.)

"Let Us Praise Thee," *Round-the-World Christmas Album*

"Lullaby," *Music Hour, First Book*

## Latin-America

"La Cucaracha," *Treasure Chest of World-Wide Songs* (New York: Treasure Chest Publishers)

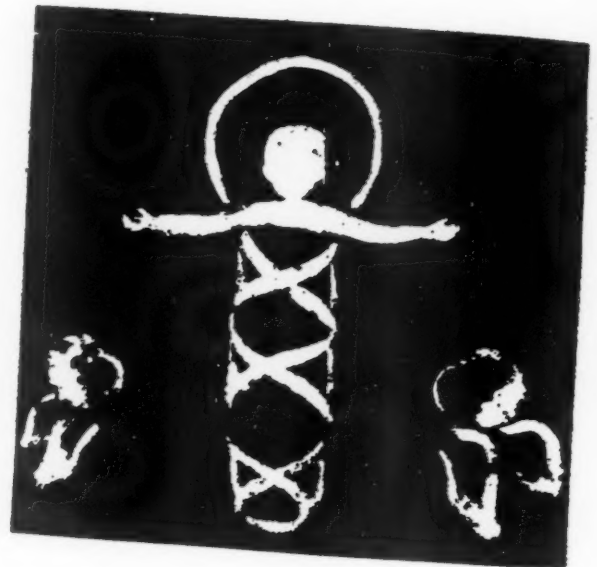
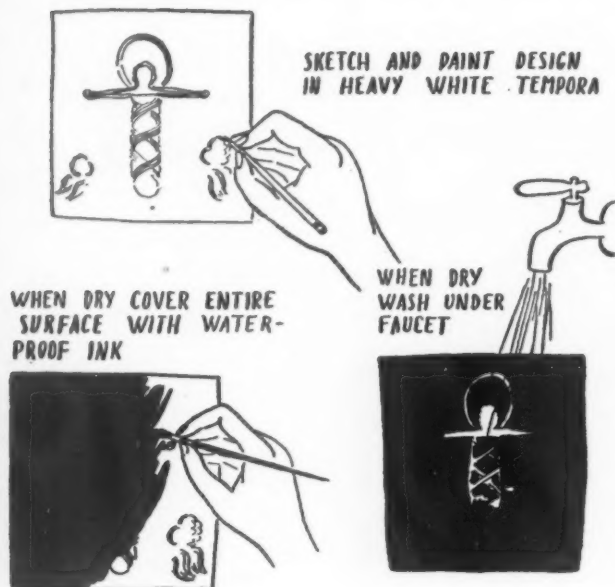
"Oh Hear the Heavenly Angels," *Round-the-World Christmas Album*

"Spanish Lullaby," *American Singer, Book Four* (New York: American Book Co.)

## United States

"It Came Upon a Midnight Clear," "Jingle Bells," "White Christmas" (most Christmas song collections and sheet music)

# CHRISTMAS CARDS FOR UPPER GRADES

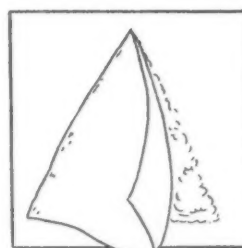
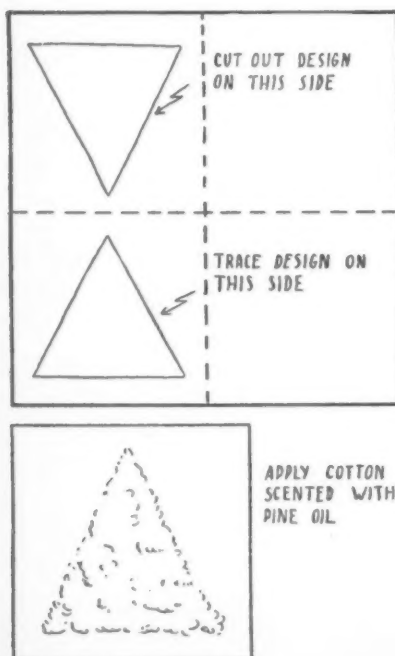


The mock block print cards illustrated at the top of this page are more interesting than the usual type of greeting which children can make.

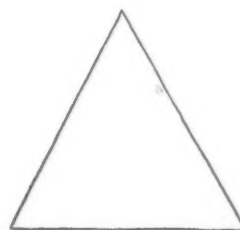
First, sketch the desired design on the card. Then paint the design in with white tempera. Let this dry thoroughly. When it is dry, cover the entire surface of the card with black waterproof drawing ink and let this dry. When you are sure that it is thoroughly dry, hold it under the faucet and wash by simply letting the water run over it. This will cause the white paint to chip and show up the design against the black background. Of course, be sure to put the card under some-

thing heavy while it is drying.

To make the card illustrated at the bottom of this page fold the paper as indicated. Then, cut out a design of a Christmas tree on one side. Fold the paper and trace the design on the other side. Over this glue or staple smooth layers of cotton scented with pine oil. Cut a piece of green satin (or other green material) just a little larger than the cotton and then paste the green satin over the layer of cotton. On the face of the card paint or paste a star, ribbons, and tree trunk. Letter a suitable greeting on the inside of the card.

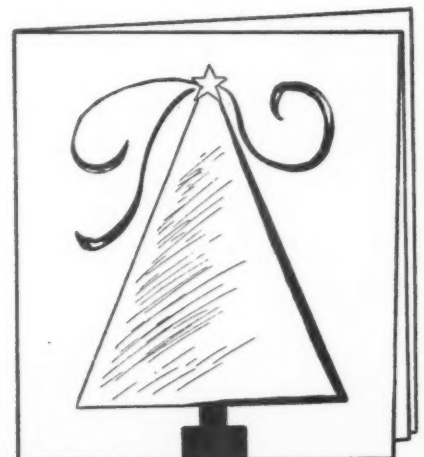


PASTE GREEN SATIN  
OVER COTTON

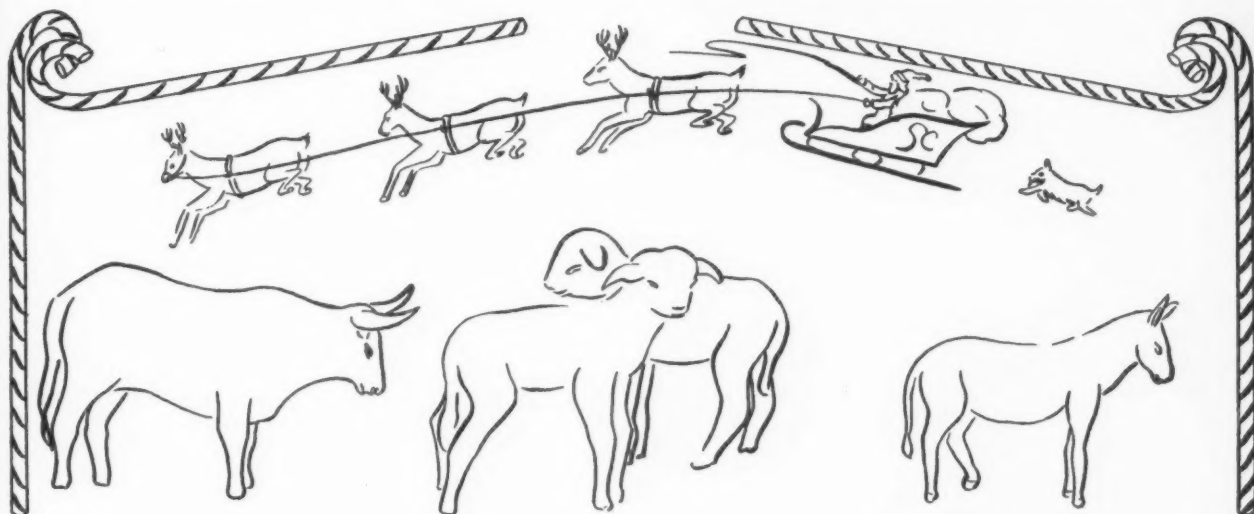


CUT SATIN LARGER

PAINT OR PASTE STAR, RIBBONS,  
AND TREE TRUNK ON FACE OF  
CARD



# DECEMBER NATURE SEATWORK



FIND ALL THE ANIMALS IN THIS PICTURE.  
HAVE YOU EVER SEEN A REINDEER?  
WHICH OF THESE ANIMALS HAVE YOU  
SEEN?

WHAT ARE BABY SHEEP CALLED?  
HOW MANY ANIMALS ARE IN THIS PIC-  
TURE?

IF THERE WERE NO DONKEY AND NO  
DOG, HOW MANY ANIMALS WOULD  
THERE BE?

WRITE THIS AS A PROBLEM.  
IF THERE WERE ONE MORE DOG, DON-  
KEY, AND REINDEER, HOW MANY ANI-  
MALS WOULD THERE BE?  
WRITE THIS AS A PROBLEM.



FIND ALL THE PLANTS OR PARTS  
OF PLANTS IN THIS PICTURE.  
WHAT COLOR ARE POINSETTIA  
FLOWERS?  
WHAT COLOR ARE MISTLETOE  
BERRIES?

PINE TREES KEEP THEIR LEAVES IN  
WINTER.

WHAT ARE THE LEAVES OF PINE  
TREES CALLED?

NAME SOME TREES THAT LOSE  
THEIR LEAVES IN WINTER.



# THE LITTLE PINE TREE

## SINGING DRAMATIZATION

By FLORENCE A. GRITZNER

**CHARACTERS:** The Storyteller, the Little Pine Tree, The Fairy, Chorus of Trees, the Goat, the Storm, the Man.

**PLACE:** In the woods.

**COSTUMES AND PROPERTIES:**

1. The Storyteller: He or she should have the story in a large, attractive folder and stand at the front of the stage, right.

2. The Little Pine Tree: The child taking this part should have (a) one pine tree made from heavy cardboard and tall enough to stand from the floor to the child's chin. It should be covered with long pine needles made from strips of shiny dark green crepe paper on one side and plain dark green on the other. (b) There should be long strips of paper leaves—one green strip, one yellow strip, and one orange strip—to be used by the fairy in exchanging the pine tree's leaves. These leaves are pretty when strung close together on a string and hung on the little tree.

3. The Fairy: She should wear a white fairy costume with wings made from stiff, white material. She carries a white wand.

4. The Storm: The storm should wear a tall, pointed gray hat with long gray streamers fastened to the point. He should also wear a long, flowing robe of lavender or gray that will billow about him as he blows around the pine tree. A long strip of wide cheesecloth which has been dyed and with a hole cut through the middle for the child's head will do very well for this costume.

5. The Goat: Around his head the goat may have a band with horns sticking up on each side. He should have long chin whiskers which may be made from yarn or string and suspended from the sides of the head band.

6. The Man: The man should wear long trousers, a jacket, a hat, and carry a bag in which to put the gold leaves.

7. The Chorus of Trees: These trees should not be pine trees. They should be as tall or taller than the pine tree and they may be made from stiff cardboard and painted green and yellow.

The heads of the children should show just above the treetop.

**SCENE:** The Little Pine Tree skips in and stands in the center of the stage. She holds the pine tree before her with the pine needles toward the front. The other trees, the chorus, skip in and arrange themselves about her. There may be as many trees in the chorus as desired but eight makes a good number—four on each side of the pine tree.

### THE PLAY

**STORYTELLER:** A long time ago a little pine tree lived in the forest. It was a pretty little tree. It had long, green needles and the rain washed them, the sun shone upon them, and the wind played with them. But, the little tree was not happy.

**LITTLE PINE TREE** (*Melody for all the pine tree's songs is in the Key of E Flat and is: do, ti, do, so, la, ti, do; fa, mi, fa, so, mi, re, do*):

I wish I had big green leaves,

Then I'd be like other trees.

Birds would come and build their nests  
And how happy I would be!

**STORYTELLER:** A fairy heard the little pine tree's wish and sang something to the little pine tree.

(*Fairy skips on stage.*)

**FAIRY** (*Melody for all the Fairy's songs is in the Key of F and is: so, so, mi, mi, so, so, mi; fa, fa, re, re, fa, fa, re; do, re, me, fa, so, la, so, fa, mi; re; do.*):

You may have your wish, my dear,  
I shall give you big green leaves.

**CHORUS:** Tra-la-la-la-la-la-la-la-la.

(*The chorus sings this with the fairy on the third and fourth lines of her song while the fairy turns the little pine tree so that the back of the tree faces the front. She then places the strip of green leaves on the tree with the help of her wand. Then the Fairy skips off the stage.*)

**STORYTELLER:** In the morning, at the first peep of day, the pine tree awoke. It had big green leaves.

**LITTLE PINE TREE** (*wakes up, looks at new leaves and sings*):

Oh, how beautiful I am!

I have leaves like other trees!

**STORYTELLER:** But soon a goat came into the forest and the goat ate every leaf.

(*Goat enters, pulls off green leaves and trots off stage pulling leaves behind him.*)

**CHORUS** (*Melody for this refrain is in the Key of E Flat and is: So, mi, mi, re, re, do; so; mi, mi, re, re, do. As they sing the chorus shakes their heads from side to side.*):

Oh, what will she want now?

Oh, what will she want now?

**LITTLE PINE TREE** (*speaks*): Oh, dear! Oh, dear. A goat ate my green leaves. (*Sings*)

I wish I had leaves of glass

Then the goat could not eat them.

I should shine so in the sun,

And how happy I should be!

**STORYTELLER:** The fairy heard the little pine tree's wish.

(*Fairy skips in and sings.*)

**FAIRY:**

You may have your wish, my dear,

I shall give you leaves of glass.

(*Fairy and Chorus sing refrain as before while Fairy places strip of yellow leaves on the little pine tree. Then the Fairy skips from the stage.*)

**STORYTELLER:** And in the morning the little pine tree had shining glass leaves.

**LITTLE PINE TREE** (*awakening and looking at leaves sings*):

Oh, how beautiful I am!

I have leaves of shining glass!

**STORYTELLER:** But a storm came. The rain dashed on the glass leaves. The wind shook them. Every leaf was broken.

**STORM** (*Enters and blows about the tree and finally carries away the yellow leaves*): Whoooooooooooooooooooo.

**CHORUS** (*same as before*):

Oh, what will she want now?

Oh, what will she want now?

**LITTLE PINE TREE** (*speaks*): Oh, dear! Oh, dear! What shall I do now?

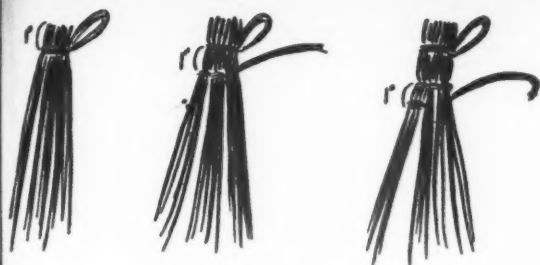
A goat ate my green leaves. The storm broke my glass leaves. (*sings*)

(*Continued on page 45*)

## PINE NEEDLE WHISK BROOMS

By MRS. CHARLIE GABLE

Collect enough needles so that they can be held together with the thumb and forefinger. Long leaf pine needles are best, however, others work out satisfactorily. Wrap 8 ply of threads or raffia around the needles about 1" from the top and tie. Leave a loop at the end so that the whisk broom may be hung up. Next, down 1" from where the first threads are wrapped, wrap 8 more, but this time divide the needles into 3 sections and sew in and out 3 times. Finish on the back side by knotting the threads. Repeat this 1" down. Then take scissors and clip the ends of the needles so that they are even.

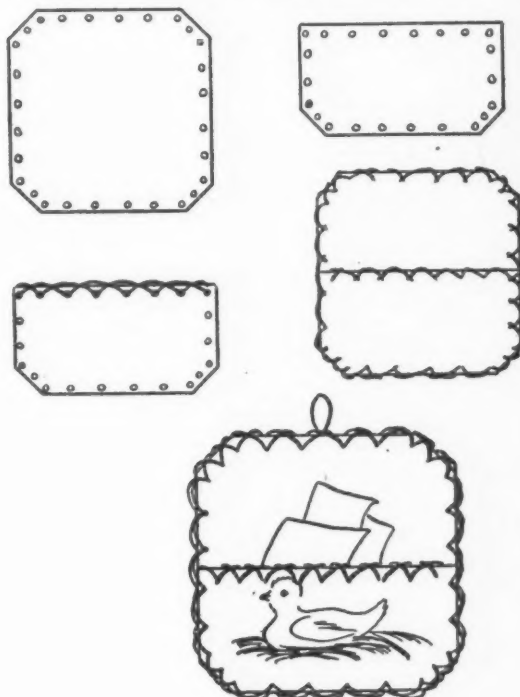


## KITCHEN CONVENIENCE

By ETHEL HAUSER

Two paper plates are all the materials needed to make this holder for bills or grocery lists.

Select the predominating color scheme of the plate's design. For instance, if the plate is red use red yarn. A darning needle is best to sew with and the thread must be double. Cut one of the plates in half. Now punch holes evenly all around the whole plate and the half plate. Sew a cross-stitch across the top of the cut plate before placing it over the whole plate. This half is the holder for the paper. Next, place the half over the whole plate, matching the design on the plates, then continue sewing the cross-stitch all around the whole plate with the half plate in place. At the top, add a tie of yarn for the hanger.



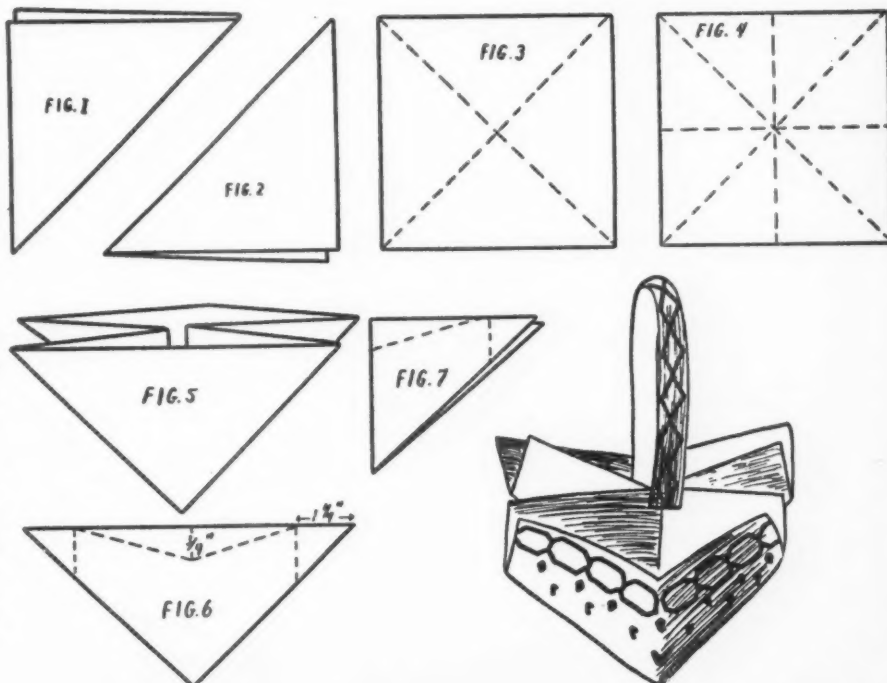
## CHRISTMAS BASKETS

By GRACE A. RANDALL

This basket is made of construction paper. Two sizes may be used: 6" x 6" or 8" x 8". First, fold the paper on the diagonals, Figs. (1-2). (Dotted lines indicate folds.) Next, fold from right to left and then open and fold from top to bottom, Fig. (4). Now fold from top to bottom again and unfold and fold back. After the paper is folded both ways the square will easily turn up into a basket form, Fig. (5).

Cut  $1\frac{1}{4}$ " from the corners, Fig. (6). Then,  $\frac{3}{4}$ " from the edge cut again. It is best to fold in the center before cutting so that the two sides will be exactly alike, Fig. (7). Decorate as desired.

The handle of the basket is 8" or 9" long and  $\frac{1}{2}$ " wide. It is double when fastened. To fasten the basket securely, slip one of the folded edges inside, over the other about  $\frac{1}{2}$ ". Paste these edges. Fold the handle in the center and paste in the center inside of the basket. Paste to the center piece.



# POEMS FOR DECEMBER

## I WISH THAT I HAD BEEN THERE

I wish that I had been there when the  
Wise Men came to bring  
Their precious gifts to lay before  
The little Baby King.

I wish that I had been there when the  
Shepherds left their sheep  
And came to see the Baby Jesus  
Lying fast asleep.

I should have brought a gift for Him,  
And watched Him sleeping there,  
And maybe knelt beside His bed  
And gently touched His hair.

I should have seen Him smile as He  
Lay sleeping in the hay  
If only I had been there on that  
First glad Christmas Day.

—Marian Kennedy

## COASTING

Bells are ringing  
Children singing—  
Down the hill we go!  
Bright scarves gleaming,  
Breath is steaming—  
And rosy faces glow!

One for the money,  
Two, how funny—  
Off and away with three!  
Keen eyes guiding,  
Bright sleds gliding,  
Coasting so merrily!

Snowballs spinning,  
Now, who's winning?  
Really, all said and done—  
Everybody daring,  
Nobody caring,  
Everybody having fun!

—Adelyn Jackson Richards

## MY CHRISTMAS TREES

The woods stand all about our house,  
Their feet in frozen drifts,  
Some are my Christmas trees, because  
They hold so many gifts.

There is a doll in a silver birch,  
And when the branches stir

She nods and waves a friendly hand  
And I wave back to her.

The Teddy Bear in a poplar tree  
Is very popular with me;  
A funny clown with a peaked hat  
Peeps from a maple tree.

A big round man in a willow tree  
Has flowing beard and hair;  
I tell him, "Mr. Santa Claus,  
I'm glad to see you there."

So, though I live back in the hills  
I'm where I want to be,  
And by the shape their branches take  
The trees make gifts for me.

—Harriette Wilbur Porter

## DOLL'S VERSE

I'm just a doll,  
A worn out doll,  
But I don't even care,  
'Cause  
The little girl  
Who mothers me  
Still takes me everywhere.

—Elizabeth Marshall

## WORDS FOR WINTER

Rabbits are snug  
In grass-lined burrows:  
Mice have hidden  
In frost-rimmed furrows  
Food for a season  
That locks the door,  
And coats with crystal  
That frozen floor.

The north wind beats  
His drum outside:  
Snow comes down  
In a swirling tide.  
But who's afraid,  
Who has built his house  
As warm and tight  
As the grey fieldmouse?

Nothing bothers  
The furry hare  
Whose shelves are stored  
With food to spare.  
Let winter come  
And winter go:  
All things are cozy  
Beneath the snow.

—Eleanor Alletta Chaffee

## CHRISTMAS LETTER

"Dear Santa Claus: please don't forget  
The cookie jar for Mother,  
Some cuddly toys for Baby Ann,  
A cowboy suit for Brother.  
And please leave something very nice  
For Daddy, Grandma, too—  
Oh, yes, a ball for Skippy dog,  
With love, from Libby Lou."

So Santa made a list of all  
The gifts and then he smiled  
And added half a dozen things  
To give a thoughtful child!

—Ida Tyson Wagner

## THE DAY AFTER CHRISTMAS

"Here's brisk weather,"  
Said my father,  
"Wide awake now—  
On your toes!"  
But surely, surely,  
Father knows  
That I've a brand-new  
Pair of skis,  
And can't go walking  
On my toes:  
I'll walk, more likely,  
On my knees—  
Or on the tip of my nose!

—Marion Doyle

## SANTA CLAUS

Santa Claus is a wonderful man,  
He can do more things than my daddy  
can.

He can make himself as small as can be  
And slide right down our tall chimney.

He works hard to make the most beautiful toys  
Then he gives them away to good girls  
and boys.

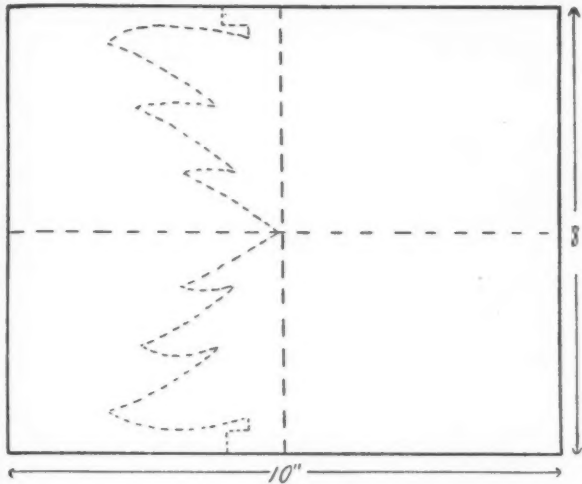
He drives eight reindeer hitched to a sleigh  
And goes all around the earth that way.

Yes, Santa Claus is a wonderful man  
I'm going to be like him if I can.

—Laura A. Boyd



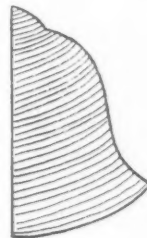
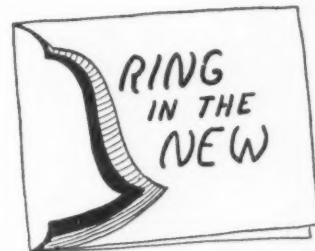
# PRIMARY CHRISTMAS CARDS



FOLD ON LARGE DOTTED  
LINE AND CUT ON  
SMALL.



CUT BELLS IN GRADUATED SIZES  
OF VARIOUS COLORED PAPER



WALLPAPER



POTATO BLOCK



CONSTRUCTION  
PAPER AND  
ARTIFICIAL  
SNOW

These simple cards make very attractive greetings for children in the primary grades to design and construct. To make the card shown at the top, simply fold a sheet of paper—8" x 10"—is a good size—top to bottom. Then cut, as illustrated, a Christmas design along the left edge. The card may be decorated as desired and a greeting lettered on the inside.

The second type of card utilizes the potato block print idea. For this card you might use wallpaper or some other colored paper but be sure that it is light enough for the block print to show up well. Make the card as directed in making the first one except instead of cutting a design along the edge simply cut a straight diagonal across it. Then paste on edging made from lace paper doilies. Stamp the potato block print on a suitable part of the card and letter a greeting.

The third card, illustrated at the bottom of the page, is simply a sheet of paper folded. On it paste a cutout of a church, or you might just crayon the church directly on the card. Apply glue to the windows of the church and then sprinkle with artificial snow. Decorate further as desired and letter a greeting on the inside.

In decorating the cards the teacher should only suggest ideas and let the children themselves use their imaginations and creative talents in carrying out designs. The cards are simple enough to make so that primary children will not have too difficult a time in the actual construction.

# MAKING COSTUME JEWELRY

By MARGARET SEATON CORRY

The three necklaces explained here and illustrated on the opposite page cost only a few cents and range in time for making from a half hour to an entire evening.

The first necklace is a simple string of shells, but who would recognize them as macaroni? One pound of macaroni will make two long necklaces. Pick over the macaroni and select only the whole shells, Fig. (1). Use a dress dye, a very small amount in about a quart of water, Fig. (2). With an old strainer, Fig. (3), lower about  $\frac{1}{4}$  cup of the shells into the boiling water. Be sure that the shells do not spill out into the pan. Watch them carefully because they must not become soft. In about three minutes, or less, remove and spread the shells out on a thick pad of newspapers, Fig. (4). Fig. (5), lower the next batch into the pot and while they are being dyed thread the first batch on stiff wire. This is necessary because when the macaroni cools and dries it cannot be pierced without cracking it, and if they are strung on thread when they are wet they cling together, making it impossible to shellac them. However, since each batch is only to boil three minutes at the most, it may be found that this is not sufficient time to string the preceding batch on the wire. In this case, when they are all dyed, cooled, and dried a piece of wire may be heated over a flame and used to pierce any shells which are left, Fig. (6). When all are mounted on wire, give them a coat of shellac with a very fine brush. Be sure that the shells do not touch each other, Fig. (7). Fig. (8), when dry, thread the shells like beads on a waxed linen thread. If the string is long, it will not require a clasp, but can easily be slipped over the head.

The second necklace is of leather, Fig. (9). Odd scraps of thin, natural leather can be obtained from a glove factory. The foundation for the leaves, Fig. (10), is heavy cardboard cut in the shape of a leaf. Fig. (11), cover one side with glue, lay down on the wrong side of the leather, and press with a heavy weight. When all five leaves have been glued down in this way and the

glue is dry, cut around the edge with a sharp penknife or a razor blade, Fig. (12). Trim carefully right down to the edge of the cardboard. Fig. (13), "groove" the other side of the cardboard by gouging out the leaf veinings with a pointed knife. This "veining" does not have to be deep. Cover the cardboard with glue and press down on to the leather. Before the glue dries, turn the leaves over, Fig. (14), without being trimmed to the size of the cardboard. With a smooth, blunt object press the leather into the veining. A knitting needle is excellent for this purpose. Press down with a heavy weight and let the glue thoroughly dry. Trim the leather to the edge of the cardboard. The edge of the cardboard will now be seen between the two layers of leather, Fig. (15), and to cover this a strip of leather is glued all around the edge.

Leather thonging is obtainable at art supply houses and is sold by the yard. This may be used, or a strip of leather used for the leaves can be cut  $\frac{1}{8}$ " wide. Press the leather strip firmly with the fingers while the glue is drying. Fig. (16), pierce the leaves at the stem end with a slit that will enable a 2" length of thonging to pass through. Pull 1" of the strip through, then tie over a penholder or some similar object. With a penknife slip some glue into the fold of the tie and press until dry. Cut three lengths of leather thonging and dye and wax along with the leather leaves. The dye, if powdered, is dissolved in alcohol and painted on with a brush. Try it on a scrap of leather first in order to obtain the right shade. Wax with ordinary floor wax. Fig. (17), fasten the three ends of the thonging down with a drawing pin and braid them together, keeping the glazed side of the leather on top. At measured points, thread on the leather leaves. The fastenings are made as follows, Fig. (18): from a small oblong of wood,  $\frac{1}{2}$ " x  $\frac{1}{2}$ " x 1", sandpaper off the corners until a round of wood with two flat ends is obtained.

Cover with glue and wind with leather thonging. Cut the sides down to the edge of the wood, then

dye. This will leave the two flat ends of wood showing so dye them, too. Bore a hole through the center of the round and thread with the laced thonging. Tie a knot larger than the hole. The other end of the necklace is simply doubled back into a loop that will slip over the wooden knob. It is made secure by winding with linen thread and the thread is dyed.

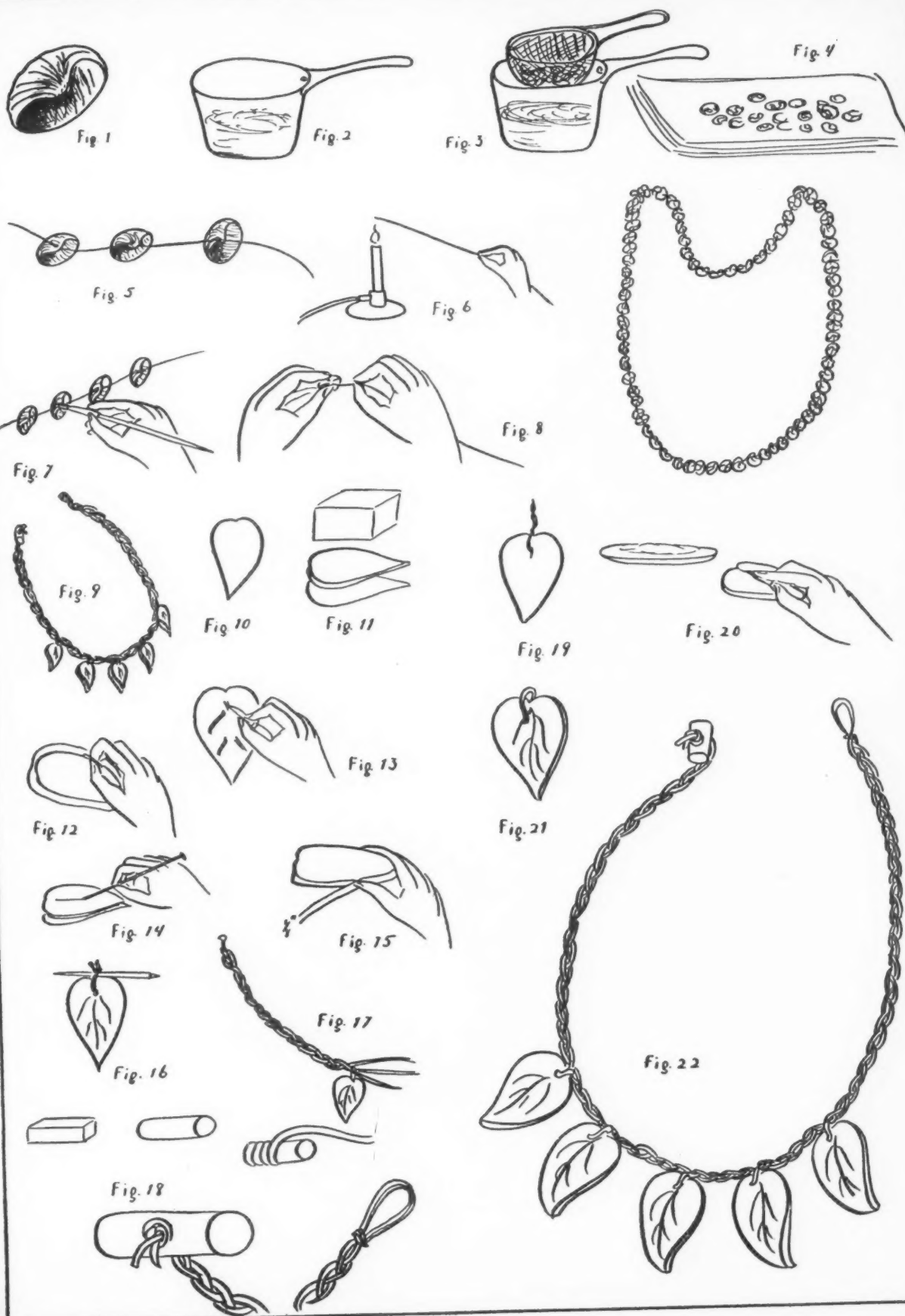
The third necklace takes a little more time but the result is worth it since it is hard to distinguish it from pottery. The same process is used as for the leather necklace except that the cardboard foundation is not covered with leather but with gesso and a solution. A small loop is made at the stem end of the cardboard form with fine wire, running the wire through the cardboard, Fig. (19). The cardboard is then heavily coated with gesso made by mixing on a china plate: 1 tablespoon of thick glue, 2 tablespoons of gum arabic solution, and enough whiting to form a paste of the consistency of cream. Gum arabic is purchased at the drugstore and is dissolved in warm water. The whiting is ordinary gilder's whiting from the hardware store. Before the gesso is thoroughly dry, mark in the veins with a pointed knife, Fig. (20). The wire loops are covered with a little roll of gesso thickened with whiting, pressed over the wire with the fingers. The end of the roll is modeled to look like the stem curling over the front of the leaf, Fig. (21).

When the gesso is dry, coat with at least five coats of the following solution: mix a little powdered dye with about 4 ounces of acetone (bought at the drugstore), then add small broken pieces of transparent toothbrush handle. Shake well until dissolved. If the solution is too thin, leave the cork off the bottle and if it is too thick, add a little more acetone. By the time the five leaves have been coated once it is possible to give the first one a second coat. Polish with floor wax and a soft cloth. The thonging is finished the same as for the second necklace except that it is dyed the same color as the gessoed leaves. Fig. (22) shows the finished necklace.

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# MY CHRISTMAS STOCKING

J. LILIAN VANDEVERE



WHAT DID MY CHRIST-MAS STOCK-ING HOLD? I THINK YOU'D LIKE TO KNOW. AN

OR-ANGE, A PEN-CIL, A CAN-DY CANE, A HAN-KY, SOME NUTS, AND A TI-NY PLANE, A

NEW UM-BREL-LA TO USE IN THE RAIN, AND A DIME -- WAY DOWN IN THE TOE!



# AUDIO-VISUAL AIDS

## USING RECORDINGS IN THE CLASSROOM

To a lesser extent than is the case with classroom films, the subject of recordings in the classroom has been discussed in theoretical aspect by a large number of educators. These outlines of philosophy frequently leave the practical problems to be solved by individual teachers and administrators. It would be to no purpose, also, for us to repeat the excellent ideas of those who have presented the purposes of recordings in the classroom so adequately. Suffice it to say that (a) it is but good common sense to use every device at our command to enlarge the horizons of our pupils and (b) children have a right to expect aesthetic as well as intellectual development in school.

But in what situations other than music appreciation classes, can recordings be used? That is a pertinent question.

First of all one needs to consider every situation in the classroom from the point of view of, "What things can I use to make this more meaningful, more enjoyable, more provocative, more broadening?" By every situation, we mean literally every situation. For example, let us say that the problem is that of introducing numbers to children. We have pictures of the numbers, counting the children, problems in construction, and also songs to be sung by the children and recordings to be heard. The simple nursery rhyme, "One, Two, Button My Shoe," is an example.

Recordings can be an indispensable aid in social-studies units, as well as those concerned with literature. They can be used progressively as the students mature. They should be integral parts of the program and not superimposed trimmings. Recordings should not be presented in this fashion, "Since our subject is how people live in hot, wet lands, we shall hear some of the music of these people during our next

listening hour." Rather, when the subject of the cultural achievements of the people arise, then and there the music should be presented. If there are available pictures of native instruments, these should be shown at this time.

During seasonal celebrations, the temptation is to drag out a considerable number of compositions relating to the observance and to play them willy nilly. But there must be a better way.

Let's take Christmas as an example. If a class is studying medieval times, the very old carols both religious and secular should be presented. Here again, the instruments used by the minstrels and churchmen might be viewed if pictures of them are available. The same is true of patriotic holidays. "God Bless America" is very different in tone from "Yankee Doodle" or "My Country, 'Tis of Thee." The children will appreciate the music more when they hear it with minds attuned to the period in which it was written and they'll understand the times or people better if they learn about their cultural achievements of which music is but one.

But how are these recordings to be made available? Perhaps you are fortunate in having in your system or school a library of recordings. These are probably classified by composer, title, perhaps even country. No matter how excellent the cataloguing, it will not always disclose precisely what is needed at a given moment. Therefore, some independent research and inspection will be necessary. Let us say that the class is studying the renaissance period and has learned about the development of some musical instruments. For clues one has the composers of the period but it remains to be seen if there are any compositions of these composers which feature the instruments in which the class has expressed an interest.

(Continued on page 47)

## SERAMO CLAY

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## SOURCE NOTES

(Continued from inside front cover)

Both the game and the chart may be obtained by writing to *Junior Arts and Activities*, 4616 North Clark Street, Chicago 40. The price of the game is \$3.95; that of the chart is \$1.75. Both prices include the postage.

One of the most popular features of *Junior Arts and Activities* is the "Entertainment Helps" column (see page 46). From your response to this feature we know that you want and need plays and program material.

It is seldom that we outline specifically the material contained in another magazine, but we should like to call your attention to the publication, *Plays*. This magazine, as nearly as possible, fulfills the needs of every teacher of the elementary grades. Consider for example the things contained in a typical December issue. For the primary grades: one small play which may be elaborated upon by the addition of dances and songs; one very short skit; one longer play. For the intermediate grades: four plays of varying lengths, different subjects, and progressive age-level interests. For the upper grades: four plays. This issue also contains a vocational guidance play, a patriotic play, and a radio play. For each play given there are specific production notes outlining the playing time, costumes (if any), properties, setting, and lighting (if any). The plays are so selected that the majority may be given with almost no staging or elaborate costumes. A final section of the magazine is devoted to reviews of books about plays, dramatics, the theater, and so on.

All of the plays may be produced in schools and by amateur groups who subscribe for *Plays* magazine. Each month, October through May, the magazine contains a comparable amount of material. Subscription price: \$3.00 per year. *Plays*, Inc., 8 Arlington Street, Boston 16, Massachusetts.

The foregoing is just a taste of the type of thing we propose to do in these columns from month to month. We should like your reaction as to the value of this service. If you have any subject on which you should like sources of additional information, please let us know. As always, we try to keep foremost in our thinking the fact that each section of *Junior Arts and Activities* must be useful to teachers. If any feature does not fulfill this purpose, it will be abandoned. So, you see, your opinion is most important. Let us hear from you.

## CHRISTMAS CAROL

(Continued from page 22)

be spared," and Scrooge hung his head.

By this time it was getting dark and Scrooge and the Spirit continued their journey. All around the world they went and everywhere Scrooge looked upon happy, grateful people, humble in the Spirit of Christmas. It was a long night and Scrooge noticed that as time passed the Ghost grew older. Finally he asked, "Are Spirits' lives so short?"

"My life upon this globe ends tonight at midnight," the Spirit said.

"But I see something strange there by your skirt. Is it a foot or a claw?"

In reply the ghost brought forth from the folds of his robe two children—poor, miserable, ragged, thin, wretched—a boy and a girl. Scrooge gasped in horror. "Are they yours?"

"They are Man's," the Spirit replied solemnly. "The boy is Ignorance and the girl is Want."

Then the bell struck twelve and the Ghost and the children were gone. Scrooge saw coming toward him a figure draped and hooded in deep black. Scrooge knelt, for the Spirit seemed to scatter gloom and mystery in the very air. He asked tremblingly, "Are you the Ghost of Christmas Yet To Come?" There was no answer. "Aren't you going to show me the shadow of things which will happen?" There was still no answer but Scrooge said, "Very well, lead on."

(Pause here for sketching.)

This last journey was most awful, for Scrooge saw foretold his own miserable death. No one cared, no one mourned him and he saw his grave—uncared for, grown up with weeds, and not a single flower. Scrooge was terrified and he clutched the Spirit's robe. "Hear me! I am not the man I was and I will not be the man I must have been, but why show me this if I am past all hope? Good Spirit, assure me that I may change the shadow of the future by changing my life. I will honor Christmas in my heart and keep it all the year." Holding up his hands in one last entreaty Scrooge saw an alteration in the Phantom's hood and dress. It shrunk and collapsed and dwindled down into a bedpost, his own bedpost, and he was in his own room.

Scrooge scrambled out of his bed. "The time before me is my own," he cried, "I will make amends and the Spirits of the Past, the Present, and the Future shall live within me. Oh, Jacob

(Continued on page 45)

## SERVICE FOR SUBSCRIBERS

December is a busy month for all elementary teachers. We know you want to have materials, projects, and activities on hand so that your class will not be delayed. You may have questions about integrations and correlations, sources of materials, suitable books for supplementary reading and reference, programs, and so on.

We suggest that you write us. We have established a separate department for finding the answers to teachers' questions.

It requires about a month to do the necessary research and send a reply to your letter. (Sometimes we surprise ourselves and our correspondents by beating this deadline!) We suggest that you write us early so that your letter will arrive before the rush begins.

Make all requests as specific as possible. State the grade or grades you teach; give us any additional information you believe will be helpful in preparing the material you wish.

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# TEACHER'S CORNER

NEWS AND DISCUSSIONS OF INTEREST TO TEACHERS

We are here to serve the teachers. Help us to help you!

Teachers are invited to send to this department ideas and suggestions that will be helpful and interesting to teachers. One dollar will be paid for each contribution accepted. Send your ideas and suggestions for this page to Teacher's Corner, Junior Arts and Activities.

## A NEW DECORATION

Have you ever considered the possibilities of melted crayon as decoration for Christmas cards? Small pieces of crayon may be melted and dropped on the card to give an unusual decorative effect—borders, stars, tree ornaments, and so on are doubly attractive on the card when made this way.

Also, melted crayon might be dropped on cardboard to form a frame for a picture, or use it to simulate sealing wax for envelopes.

—Roxie Martin

## TOY DISHES

Attractive toy dishes which children will enjoy can be made from the insides of discarded fruit jar lids.

Snip the edges of the lid with tin shears. Then with pliers pull the edges back far enough so that the dish may easily be lifted out. Paint this inside dish with either flat paint or coils. A set of these toy dishes makes a pleasing gift for almost any child.

—Mary Elizabeth Smith

## CHRISTMAS TREE DECORATIONS

The children in my class last year wanted to make some Christmas tree trimmings of their own. Not only did this activity stimulate interest in art but the children's actual enjoyment of the tree doubled.



Each child brought some gift wrapping paper from home. We cut the paper into small pieces and then each child took an assortment of colors and designs. We pasted these pieces on both sides of pieces of cardboard, using black crayon to outline the patchwork pieces. Then we cut out bells, stars, trees, stockings, Santa Claus figures, and the like. A small hole was punched at the top of each figure and red cord run through it and used to tie the figures on to the tree.

—Grace Close

## WORK TABLE TOPS

In order to provide extra work room for the making of large projects such as movies, friezes, and the like, we devised a simple work table top which proved to be of tremendous value.

These varnished tops are about 30" wide and just long enough to fit over the tops of three desks. The tops may be made of any rather lightweight, smooth wood. When not in use they may be stood against the closet or cloakroom wall.

You will find that it is much more convenient for the children to do large project work on a table level rather than on the floor as is sometimes necessary when large, flat table space is unavailable.

—Birdie Gray

## USED RAZOR BLADE CONTAINERS

A very functional and yet attractive gift for the children to make for their fathers is a container for used razor blades.

Wash and dry a medium-size cold-cream jar. Cut a slit 1" long in the center of the lid. A used razor blade may be dropped through this slit into the jar.

The jar and lid may be painted different colors or both may be painted the same color. When they are dry, paint designs such as flowers, stick figures, line designs, and so on in contrasting colors on the sides of the jar and the top of the lid.

Originality and creative talent may be put to good use in the color combinations and designs for the containers.

—Edna Conard

## COSTUME SCRAPBOOKS

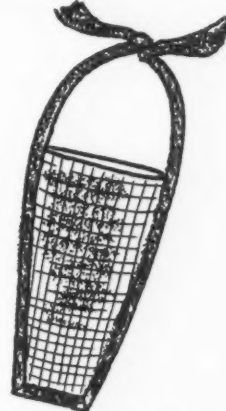
I have found that a scrapbook containing pictures of costumes of all periods and nations is a good geography, history, literature, or dramatic arts project. The class divides itself into groups according to interests. Each member of each group tries to bring as many pictures of the particular costume period as he can. These are mounted in class. In addition to the picture pages of full costumes, certain pages are devoted to headdress, shoes, special features such as lace, jewelry, and so on. The completed book forms a valuable reference volume and can be used and referred to many times throughout the year. Sometimes I make up oral tests based on the information contained in the book.

Even if you do not feel that you can devote class time to this project (although I have always felt very well repaid), you might compile one of these handy books yourself. If you teach in the primary grades your interests may be more along the following lines: Indians, Pilgrims, Eskimos, Mexicans, cowboys, and so on. If you teach in the intermediate grades, the folk costumes of European and Asiatic countries as well as those of standard literary characters may occupy your book. In the upper grades the historical costumes will probably be most useful.

—Mary Neely Capps

## CASE FOR SCISSORS

Vita pane, which may be purchased at a hardware store or lumber yard at a very reasonable price, and ribbon (or bias tape) are all the materials necessary to make a very attractive case for scissors. Such cases also make useful Christmas gifts for the children to give their mothers.



First of all, trace around a pattern similar to the one shown, on white or green vita pane. Cut out and fold the top of the case under 1/2" or so to make a nice edge.

Leaving 6" of ribbon at the top, start around and bind the sides—use the running stitch. Leave another 6" of ribbon at the other side of the top and then tie these two ribbon ends together to form the handle for the case.

—Dorothy Overheul

## QUIZ GAME

If you are planning a Christmas party and want an amusing game which may be played with the children keeping their places, this may be a help to you.

The following words all contain the letters *ba*, although they are in different positions. Standing at the blackboard, give the definition of the word (see description at the right) and tell the number of letters in the word while you mark blanks for the unknown letters and place the *ba*'s in the proper position. If you have a class of younger children, you might give a few examples first to start them off.

1. Ba . . . . . One who talks too much.
2. Ba . . . A small person.
3. Ba . . . A good food for breakfast.
4. Ba . . . A thing that sometimes holds candy.
5. Ba . . . Not good.
6. Ba . . . . A mark or sign worn by policemen.
7. Ba . . . Used by fishermen.
8. Ba . . . . . A store that sells cake.
9. Ba . . . A large bundle.
10. Ba . . . . . A small hen.

The answers are babler, baby, bacon, bag, bad, badge, bait, bakery, bale, bantam.

—Caroline S. Coleman

# YOUR BOOKSHELF



*The Little Duck Who Loved the Rain* by Peter Mahie is sure to delight young children of the four-to-six age group. The story is that of a little duck who, like all of his kind, loved the water. However, one summer a drought came and there was no water left in the pond where the little duck lived. He searched and searched for rain and a place where he might soak his dry and dusty feet. The "rain" he found provides a very satisfying conclusion to the duck's adventure. The pictures are very appealing and part of them are in color.

(Wilcox & Follett Co., 1255 S. Wabash Ave., Chicago 5 — \$1.00.)

That plaintive wail, "What can we do today," so often heard from children can be changed to exclamations of interest in *Cappy Dick's Pastime Book*.

Hundreds of things to make, things to do, games to play for children from six to fourteen. And one of the best features about all the activities is that no specialized tools or expense is necessary in utilizing the material presented.

Teachers, too, will find this book a storehouse of ideas which can be put to use in many classroom situations. The projects furnish ample material which can be of great help to the rural teacher or those with very limited funds for such activities.

(Greenberg: Publisher, 400 Madison Ave., New York 17 — \$2.00)

*Vitalizing the Directing of Learning* is a formidable title for a book and its author, S. N. Nalbach, presents several more formidable obstacles before the teacher can actually get to the several very good ideas presented in the book.

The style is clumsy and confusing. This includes chapter headings and subtitles which could be of more value to the teacher were they not so vague in

an attempt at cleverness.

As is stated in the preface: "This volume does not list visual, reference, or constructive material because many excellent lists and treatises appear on each of the separate subject-matter fields; it seeks to concentrate on specific ideas, suggestions, patterns, devices, verbal and directive material."

There are many good ideas applicable in every classroom—educational games, helps in discipline, suggestions about awards, honor rolls, rating and records, devices for improving memory, and so on.

In spite of its faults *Vitalizing the Directing of Learning* is based on sound principles of teaching: teaching with originality and enthusiasm which alone can lift education from a sort of necessarily unpleasant experience.

The publishers have announced that the book has already been accepted by the reading circles of two states.

(The King Co., 4616 N. Clark St., Chicago 40 — \$1.50)

The sixth annual edition of *Educators Guide to Free Films* and the third annual edition of *Elementary Teachers Guide to Free Curriculum Materials* are two new editions which should be of interest to most teachers.

These very excellent guides include all the latest free material offered to teachers. Maps, bulletins, atlases, pamphlets, exhibits, scripts, and so on are included in the *Guide to Free Curriculum Materials*, and of course, as the title indicates, the subject matter is free films in *Educators Guide to Free Films*.

These are annotated schedules of material which teachers may have and they should prove invaluable additions to any school library or teachers' reference shelves.

(Educators Progress Service, Randolph, Wisc. — \$4.00 and \$3.50)

One of the most charming books for children that we have read recently is *Mother Penny* by Gertrude Robinson. Mother Penny is a wild mallard duck who is forced, for a time, to accept the hospitality of man. She manages to weather out a storm with her ten little ducklings. Then along comes "the littlest whistler," a lost baby mallard which Mother Penny promptly adopts.

Mother Penny, Littlest Whistler, and the ten ducklings have some harrowing adventures which serve not only as story technique but also as excellent lessons in nature study. The illustrations are very good and they were done by Cathie Balcock.

(E. P. Dutton & Co., Inc., 300 Fourth Ave., New York 10 — \$1.00)

*Westward the Course* by Hildegarde Hawthorne is a fictionalized account of the Lewis and Clark expedition. Harry Whitcomb and George Shannon are the two young men who accompany Lewis and Clark on their famous journey and who share in all the dangers of the explorations. They make very appealing heroes for young readers.

Books such as this give children a "painless" lesson in history and generally make the times they depict more vivid and real to young readers than when such times are presented simply as lessons in the classroom.

Older children, boys especially, should enjoy this book very much. Miss Hawthorne has done a good job in portraying this exciting period of our history.

(Longmans, Green and Co., Inc., 55 Fifth Ave., New York—\$2.50)

## JUNIOR LITERARY GUILD SELECTIONS

The Junior Literary Guild selections for December are: *The Little Island* by Golden MacDonald (boys and girls 6-8); *Mystery of the Five Bright Keys* by Mary Urmston (boys and girls 9-11); *The Lion's Paw* by Robb White (older girls 12-16); and *The Secret of Baldhead Mountain* by Martin Colt (older boys 12-16).

## LITTLE PINE TREE

(Continued from page 34)

I wish I had leaves of gold,  
Then how happy I should be!  
They would be bright in the sun  
And I'd be the finest tree!

STORYTELLER: Once again the fairy heard the wish of the little pine tree.

FAIRY (Skips in singing):

You may have your wish, my dear,  
I shall give you leaves of gold.

(Fairy and Chorus sing refrain while fairy places strip of orange leaves on the pine tree. Then the Fairy skips off stage.)

STORYTELLER: And in the morning the little pine tree had leaves of shining gold.

LITTLE PINE TREE (awakens, looks at leaves, and sings):

Oh, how beautiful I am!

I have leaves of shining gold!

STORYTELLER: But a man came into the woods. He picked all the leaves and put them into a big bag.

(Man enters, picks leaves, stuffs them into bag. Then he puts the bag over his shoulder and trudges off as if the bag is heavy. He may whistle during his performance.)

CHORUS (as before):

Oh, what will she do now?

Oh, what will she do now?

LITTLE PINE TREE (speaks): Oh, dear! A goat ate my green leaves. A storm broke my glass leaves, and a man took my gold leaves. (sings)

I wish I had needles now

For the goat would not eat them!

They would not break in the storm,

And a man would not steal them!

(Fairy enters singing)

FAIRY:

You may have your wish, my dear!

I shall give your needles back.

(Fairy and chorus sing refrain as before while fairy turns the pine tree back to its original position.)

STORYTELLER: In the morning the little pine tree had its long, green needles again.

LITTLE PINE TREE (awakens and sings):

Now I have my needles back

I am happy as can be!

(Little Pine Tree skips off the stage and the Chorus follows singing to their same refrain.)

CHORUS: And we are happy, too!  
And we are happy too... (fades away.)

(Curtain)

## CHRISTMAS CAROL

(Continued from page 42)

Marley, Heaven and the Christmastime be praised for this!"

Laughing and crying at the same time Scrooge was busy with plans, there were hundreds of things he must do and for the first time in many years Scrooge was really happy because he would be doing for others.

(Pause here for sketching.)

You'll be interested to know that Scrooge was even better than his word. And to Tiny Tim, who did not die, he was a second father. He had no further acquaintance with the spirits and it was always said of him that if anyone did, Scrooge was a man who knew how to keep Christmas well!

## TOYS

(Continued from page 29)

Watch me jump and watch me fall.

BALL (high voice):

I'm a baseball that you'll find  
Is the everlasting kind.

BAT (low voice):

I'm a very well-made bat,  
Order us, we'd both like that.

(All the toys start singing the following to the tune "Jingle Bells.")

ALL THE TOYS:

Take us home, take us home,

We were made for you;

Take us home, take us home

Take us home, please do.

We should like, we should like

To be 'neath your tree

Take us home, take us home,

No better toys you'll see.

MARY: My, those toys surely know how to sell themselves.

JOE: Yes, they do. No wonder the shopkeeper can leave. They will sell themselves without his help.

MARY: Let's go; perhaps the shopkeeper will be in later. Besides, we can write Santa what we want and just where we saw it.

(Curtain)

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# ENTERTAINMENT HELPS

## FARM AND INDIAN PLANS

By GLADYS JACKSON

The purpose of this column is to give the busy teacher quick, easy plans for the monthly P.T.A. or Community Club meeting and suggestions for a bi-weekly program.

If a teacher would like special help for her big program she may write to the author in care of Junior Arts and Activities stating when she intends to have her program, the type she wants, and the number and age of her pupils. Such requests should be sent at least a month and a half prior to the program date.

In the listings of sources of material, the price and the name and address of the publisher are always given. Send orders for this material direct to the publishers.

During your Christmas vacation you will probably plan your spring work. Because of the food shortages in other countries, and some here, you will have a good opening for a farm unit. Or you may work on food production from the Indian angle. The following suggestions are to help you if you are giving a program at the end of such units.

### MUSIC

The following songs are appropriate for cowboy, farm, or Indian programs. M. M. Cole Publishing Co., 823 S. Wabash, Chicago 5, 35c each, 3 for \$1.00: "I Want to Ride Herd in the Sky," "When the Bloom Is on the Sage," "Singing a Song of the Saddle," "Ridin' Down the Canyon," "Old Buck-A-Roo," "My Little Cow Pony and I."

*The Everyday Song Book* (The Cable Co., 228 S. Wabash, Chicago 5, 10c) contains these songs suitable for a farm program: singing with action—"The Farmers," "Hay-Making Song," "Oats and Beans," "Mowing the Barley"; singing—"The Little Dairy Maid," "The Little Man and the Little Duck," "The Happy Farmer." There are also two Indian songs: "John Brown's Little Indian," and "Indian."

*Songs Children Sing* (Hall & McCrery Co., 434 S. Wabash Ave., Chicago, 50c) has songs of every kind for the primary level. Accompaniments easy and pretty.

*Topsy Turvy* (A. Flanagan Co., 320 W. Ohio, Chicago, 18c) is a humorous acting song for any number of boys and girls and is suitable for many types of programs.

*Farm Friends*, Floy A. Rossman (C. C. Birchard & Co., 221 Columbus Ave., Boston, \$1.25 royalty, \$5.00 when ad-

mission is charged) is an operetta for lower and intermediate grades, 5 principals plus chorus, 1 scene, time is 1 hour. Plot concerns farmer who is dissatisfied with his hard life and how he changed his mind.

*The Three Little Pigs* (Clayton F. Summy Co., 235 S. Wabash Ave., Chicago 5, 35c) is an ideal little operetta for the lower-grade teacher to use with a farm unit. It is based on the old fairy tale. Music is easy. Short.

*Going to the Fair*, Seymour and Wing (T. S. Denison & Co., 225 N. Wabash Ave., Chicago 1, 50c royalty, purchase of 3 or more copies) is an operetta for the lower grades, 5 boys and 5 girls plus chorus, 1 scene, time is 20 minutes.

*The Lemonade Stand* (T. S. Denison & Co., 50c, royalty is purchase of 3 or more copies) is a 1 act operetta, 1 scene, 20 minutes, 6 boys and 7 girls plus a mixed chorus of 10 or more, for primary and intermediate grades.

Also, see music suggested for cowboy program in September 1946 issue of *Junior Arts and Activities*.

### PLAYS

*Twelve Short Plays*, Florence C. Comfort (H. T. FitzSimons, 23 E. Jackson Blvd., Chicago, \$1.00) "Golden Stalk Goes Home," 4 principals plus 2 groups, different, good, suitable for farm or Indian program.

*Easy Acts for Grade Assemblies* (Eldridge Entertainment House, Inc., Franklin, Ohio, 60c) "The Indian Scare," 3 girls, 1 boy, any number of Indians. Many other plays suitable for several occasions.

*Baker's Junior Plays* (Walter H. Baker Co., 178 Tremont St., Boston, Mass., 75c) "Bringing Back the Trees," 15 boys and 1 girl, a good play about tree conservation. Best for upper grades.

*Junior Rural Program Builder*, Maude and Elizabeth Arthur (Eldridge Entertainment House, Inc., 60c) contains plays, drills, tableaux, conservation material that will fit in very well with a mixed school, intermediate or upper grades working on a farm unit.

*Down On Old MacDonald's Farm*, Loah Steele (J. S. Latta & Son, Cedar

Falls, Iowa, 30c) is an excellent play based on the well known song; 22 characters, can be more or less. There are some good dances, drills, and stunts. A mixed group, lower or intermediate grades will really enjoy doing this. Time is 20 to 30 minutes. Costumes are required.

*Early Bird Gets the Worm* (Wetmore Declaration Bureau, 1631 S. Paxton St., Sioux City, Iowa, 30c) is a rhymed playlet for 6 or 8 children. Amusing.

*Hot Dog Stand* (Wetmore, 25c) humorous playlet for 1 boy and 1 girl.

*Cat Got His Tongue* (Wetmore, 20c), playlet for 3 small girls. Funny.

*Pet Show* (Wetmore, 30c) rhymed playlet for 9 children. Very good.

### RECITATIONS

*Recitation Stunts for Little Folks* (Eldridge Entertainment House, Inc., 50c) a must for a teacher with "little folks." There is material for many occasions and it is all unusually good. Can be used with intermediate grades.

*Pa Keeps House for a Week* (Paine Publishing Co., 40-44 E. 1st St., Dayton 1, Ohio, 15c), a good 5-minute reading.

*When Children Recite* (Eldridge Entertainment House, Inc., 50c) for primary and intermediate grades, contains many short recitations.

The following recitations from Edna Means Dramatic Service, 525 Arlington Place, Chicago 14, will fit well into a farm program: "Barnyard Melodies," 7 minutes, 38c; "How the Mortgage Was Paid," 6 minutes, 43c; "Ransom of Red Chief," 12 minutes, 53c; "Country Life," 2 minutes, 15c; "Far Away Farm," 2 minutes, 15c; "Little Pup," 2 minutes, 20c; and "The Mule," 2 minutes, 15c.

"Craw-Dad" (Wetmore Declaration Bureau, 15c) 40 lines. Humorous.

*The Belle of Carrot Corners* (T. S. Denison & Co., 25c) monologue, 8 to 10 minutes. About a girl at the flirting age.

*Entertaining Monologs* (Eldridge Entertainment House, Inc., 75c) "Prairie Blossom," 5 minutes, very good. Other readings good for several types of programs.

## ATTIC PEOPLE

(Continued from page 29)

way I understood it. Of course, I do not know what Jane will decide to do."

Grandpa beamed. "I always did think that little Jane was mighty sweet."

"Yes," answered Mamma Doll, "but she doesn't seem to want us to leave. You see, we wouldn't be coming back to her."

"How come?" asked the trapeze man.

"Well, if I understand it right, we will get new arms and eyes and we'll have any kind of operation we need. Oh, we'll have all kinds of attention and then we'll be all dressed up and sent to some other little children for Christmas and—"

"Oh," broke in the trapeze man, "wouldn't it be grand to hang on a Christmas tree again. It would make me feel just like a boy."

"How about me?" chuckled Grandpa.

"Of course now," said Mamma Doll, "we should hate to leave little Jane, but she doesn't really need us any more."

"No, but I have an idea that she would not want to see her old friends go," answered the trapeze man.

The attic people were so busy talking that they did not hear footsteps on the stairs.

"Mother," Jane was saying, "I guess you're right, but it nearly breaks my heart."

Then her mother spoke. "I know, Jane, but they're not doing you a bit of good up here, and just think what fun some other little children could get out of them for Christmas."

The two entered the attic carrying a huge pasteboard box. They began packing Grandpa Teddy Bear, the trapeze man, Mamma Doll, the one-legged stove, and a lot of other things into the box.

Jane smothered a sob. "Just think, my very first dolly, but," she reasoned, "I don't want to be selfish, really I don't."

Jane's mother smiled and then Jane smiled, but they never knew how the little attic folks in the box smiled as they whispered among themselves:

"Just think, we're going to hang on a Christmas tree again."

## Pan Americanism Plays

Plays on Bolivar, Miranda, San Martin, O'Higgins, Don Pedro II, Father Hidalgo, Jose Marti. Also other plays. 35c each. Three plays for \$1.00, minimum order. Send for descriptive card. Pan American Dramatic Press, Dept. X, Box 27, Hightbr. Sta., New York 52, N. Y.

## AUDIO-VISUAL AIDS

(Continued from page 41)

If you have a record player and a few records, you probably despair of having those on hand which can be used in a given situation. If you are a record collector yourself (you are in good company), you have probably brought your records to school on occasion to share them with your pupils. This arrangement is not as satisfactory as it might be (although it is better than no facilities at all) and, unless the system is utterly unable to finance the purchase of additional recordings, you might tactfully suggest that this part of the school equipment be enlarged. If visiting dignitaries see disappointment on the faces of the children when, at the crucial point, the desired and needed record is not to be found, they will soon realize the necessity for obtaining this equipment.

Because, I suppose, of transportation and other difficulties, there are not as many opportunities to obtain free and inexpensive recordings as there are to obtain films in this category. I doubt seriously whether this situation will ever be changed. However, if you follow the radio programs (in many news columns the compositions to be played are listed), you may be able to advise your pupils when a composition having a bearing on some class work can be heard. This of course is but a poor substitute for hearing the composition at the critical moment, but it is better than not hearing it at all.

Our discussion has not concerned itself with the aesthetic needs of the pupils. That subject has been discussed in other sections of *Junior Arts and Activities* on other occasions.

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*Holidays and Festivals of Central America and Panama* is a fine compilation published by: Travel Division, Pan American Union, Washington, D. C.

This list of outstanding holidays and festivals (both patriotic and religious) is complete with explanatory notes and is available from the publishers for only 5c.

Countries included are: Guatemala, El Salvador, Honduras, Nicaragua, Costa Rica and Panama.

From the Rayon Division of E. I. du Pont de Nemours and Co. (Inc.), Empire State Building, New York, it is

possible to secure a booklet *Six Educational Aids from Du Pont to Help You Teach Rayon*.

The booklet, which is available without charge, describes the wall chart, booklets, and films which are available free of charge to teachers (only cost for films is the return transportation).

An order card is included at the back of the booklet for convenience in ordering the material.

An interesting and informative booklet *The Fertile Crescent: Art and History of Bible Lands as Illustrated in the Walters Art Gallery* is available from the gallery for 25c plus 5c postage.

Pre-Biblical civilizations are discussed including the times from 3,000 B.C. up to the time of Christ. Excellent photographs of various art objects and utensils belonging to these ancient peoples help to make this a useful booklet for the teacher.

Write to The Walters Art Gallery,

Baltimore 1, Maryland, for copies of this publication.

*A Guide To Latin American Music* by Gilbert Chase is a fine addition to any school or music library.

The preface to his book explains: "The object of this guide is to provide a means of orientation in the field of Latin American music. The form of an annotated bibliography with introductory comments on each country has been adopted as the most practical for this purpose, since it provides the framework for a general historical survey and at the same time indicates the sources of information for those who wish to pursue more thoroughly any particular phase of the subject."

This publication is available from: Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C. The price is 45c.

(Continued on inside back cover)

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D107 10c. *Starting Your Butterfly Collection*. Variety of information for the beginner including directions for material, equipment, etc.

This feature has been inaugurated as a special help to our subscribers. We regret that we shall not be able to honor charge orders. CASH MUST ACCOMPANY ALL ORDERS.

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Please send me one (1) copy of each of the pamphlets which I have checked below. I enclose \$..... to cover the cost of those items which require payment.

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When you are hungry you can ask your mother for something to eat, but there is a land where the people must depend on their government for enough food to keep them alive.

Being hungry after playing hard or when dinnertime seems a long way off is one thing. You always know that dinnertime is coming.

In India being hungry is quite different. It means never having quite enough to fill that empty place in the stomach. It means thin, tired children who have no energy to play or study, it means disease and sickness and often, death.

There are many American boys and girls who want to help the children of India because they believe in making friends even with children who are far away. They believe it will help to make a friendlier world, a world without war.

If you are one of these you can help by sending a gift of money to the American Friends Service Committee, 20 South 12th Street, Philadelphia 7, Pennsylvania, and marking it "for India." Gifts of money will give milk and cereal to hungry children, medicine and vitamins to those who are sick. It will also help to set up camps where Indian boys may learn better farming methods and where girls may learn to care for the sick.

## AMERICAN FRIENDS SERVICE COMMITTEE

20 South 12th Street  
Philadelphia 7, Pennsylvania

## FREE AND INEXPENSIVE MATERIALS

(Continued from page 48)

*Timber and Game—Twin Crops* is a well written and illustrated booklet by Harold Titus. The text considers America's forests—past, present, and future—particularly with regard to the game and wild life which inhabit them.

The photographs used to illustrate the booklet are interesting. The material can be utilized in several ways: general nature study, conservation, the study of trees, units on game and wild life, and so on.

Available without charge this publication may be obtained from American Forest Products Industries, Inc., 1319 18 St., N. W., Washington 6, D. C.

A great amount of background material, in addition to interesting reading, is available in the pamphlet *Portrait of a Boy in Africa* by Mbonu Ojike.

The contrast of the old way of life and the new in Africa is well presented, since Mbonu was born only a few years before Christianity, education, and other forces of Western culture began to make inroads into his native village.

He tells the story of his early life and that of the village where he was born; of how he first happened to go to school, his subsequent education, and how at last his dream of going abroad to study was realized.

This pamphlet is offered by the East and West Association, 40 East 49 St., New York 17, at 40c per copy.

Although it may seem a bit early in the year *Starting Your Butterfly Collection* is a good booklet to order now in order to assure yourself of being ready with material, equipment, directions, and so on.

The author, Evelyn Gilstrap, offers a variety of information for the beginner and makes the hobby sound so interesting that it should win a great many converts to the butterfly net.

Copies of this booklet may be obtained by writing the author at Sanitarium, California, and enclosing 10c to cover the cost.

NOTE the address on the wrapper covering this magazine. If it is marked 12-46, your subscription expires with this issue. To be assured of uninterrupted service, send your renewal today!

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4616 N. Clark St.

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October 1, 1946

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, OF JUNIOR ARTS & ACTIVITIES MAGAZINE published monthly, excepting July and August at Chicago, Illinois, for October 1, 1946.

State of Illinois  
County of Cook ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared C. G. Morgan, who, having been duly sworn according to law, deposes and says that he is the business manager of the JUNIOR ARTS & ACTIVITIES magazine and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, The Jones Publishing Co., 4616 N. Clark St., Chicago 40, Ill.; Editor, Ann Oberhauser, 4616 N. Clark St., Chicago 40, Ill.; Managing Editor, None; Business Manager, C. G. Morgan, 4616 N. Clark St., Chicago 40, Ill.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the two said paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation, has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is (This information is required from daily publications only.)

C. G. MORGAN, Business Manager  
Sworn to and subscribed before me this 24th day of September, 1946.

(Seal)

D. M. Loges

(My commission expires February 1, 1948)





# Aladdin Had a Magic Lamp

which no one can deny was truly a wonderful thing. But magic lamps are wonderful only in fairy tales. When someone tries to tell you that you can have a "magic lamp," or a magic formula for success, something that will transform your classroom, something that will make teaching as easy as saying, "Abra-ca-dabra" — well, you know that it simply isn't true. That is why when we tell you about *Junior Arts and Activities* we make no extravagant claims, nor do we want to push off any "magic lamp" ideas about our material.

We say simply that *Junior Arts and Activities* is a magazine of usable, stimulating material designed to fit the varying needs of all types of elementary schools and school systems. It is *not* a magic formula for success, but it is the answer to the requests from thousands of teachers for new ideas, new activities, new plans, and new projects for use in their classrooms.

*Junior Arts and Activities* is the modern magazine for modern, progressive teachers. It contains concrete ideas, projects, plans, usable helps for every classroom.

Each monthly issue contains arts and crafts plans arranged in practical, workable form; things to make, to do, to draw, suggestions and teaching aids! Every phase of elementary education is covered—arts, crafts, music, social studies, nature material, seasonal material, seatwork, outlines, correlating projects, reading, and so on.

There are also special sections—The Letter Box, Free and Inexpensive Materials, Entertainment Helps, Audio-Visual Aids, Your Bookshelf, Using Project Material — all designed to give specific help to the teacher in meeting her everyday problems.

And the cost is so small—scarcely a penny a day for material that will save you long hours of research and hours of your free time which you may now have to spend planning activities for your classes.

No matter when you subscribe — whether in the middle of the year or at the beginning, whether in the spring or in November—you receive 10 full issues beginning with the number current with your subscription. So, if you send your subscription in now, you will receive a magazine filled with material which you can put to use in your classroom at once!

And we want to add that if you are not entirely satisfied with your order, we shall be glad to refund your money if you let us know within 10 days after the receipt of the first issue. However, we think that regardless of the elementary grade you teach, including kindergarten, you will find abundant material in *Junior Arts and Activities*! Subscription price is only \$3.00 per year, \$5.00 for two years. (Add 25c per year for Canadian subscription; 50c for those from other foreign countries.)

Simply mail in your subscription order to

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